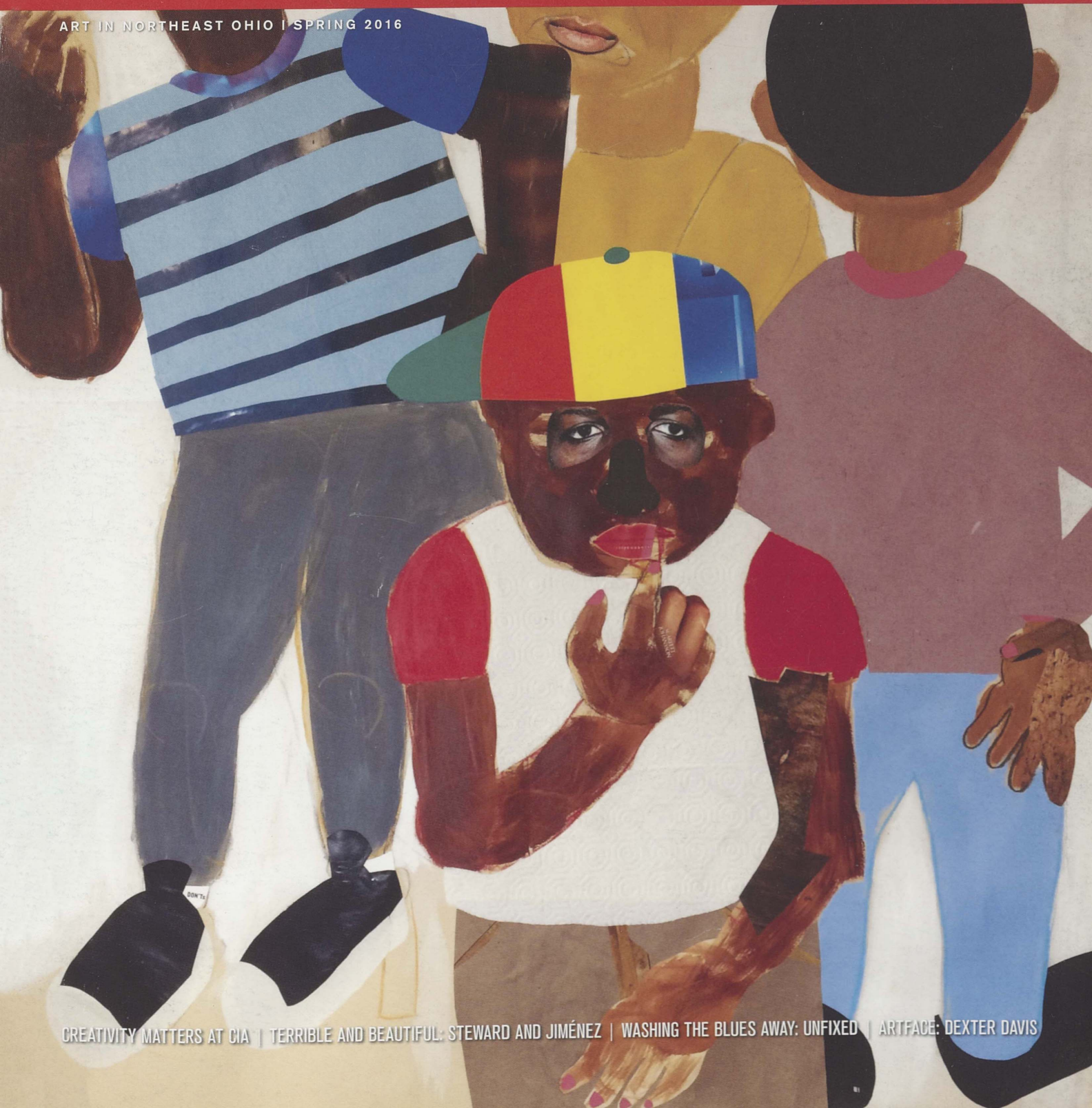


OPEN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | SPRING 2016



CREATIVITY MATTERS AT CIA | TERRIBLE AND BEAUTIFUL: STEWARD AND JIMÉNEZ | WASHING THE BLUES AWAY: UNFIXED | ARTFACE: DEXTER DAVIS



American Real
Monica Cook
Ryder Ripps
Chris Verene

Apr 1–May 8, 2016
Artist's panel discussion
Fri Apr 1, 12:15pm

Opening reception
Fri Apr 1, 6:30–9:00pm

Reinberger Gallery
11610 Euclid Avenue
cia.edu/exhibitions

Three artists from New York City explore ideas in today's culture through selfies, *tableaux vivants*, and social realism.

Meet the artists at a panel discussion, moderated by exhibition curator Bruce Checefsky on Friday, April 1.

Our exhibitions are generously supported
by CIA's Community Partners.
Visit cia.edu/partners.



Know

that art can
make us see the
world differently.



The arts serve as a source of inspiration for us all. That's why PNC supports the CAN Journal, which gives a voice to so many community arts organizations.



60k PUBLIC
PERFORMANCES

22k FILM
SCREENINGS

29k TOURS

5.4mil

CULTURAL ENCOUNTERS IN 2013,
OF WHICH 44% WERE FREE

arts and culture works



FOUNDATION &
GOVERNMENT
SUPPORT
INCREASED



BOARD SUPPORT
AND NUMBER
OF BOARD
MEMBERS
DECREASED



FULL & PART-TIME
EMPLOYEES INCREASED



SALARIES AND
FRINGE
INCREASED



INDEPENDENT
CONTRACTORS
INCREASED

ENGAGED RESIDENTS.
VIBRANT COMMUNITIES.
INSPIRED YOUTH.

A STRONG ARTS AND CULTURE
SECTOR MAKES IT POSSIBLE.

CONTACT CPAC TO LEARN MORE.
216.575.0331
WWW.CULTUREFORWARD.ORG

GRAPHIC DESIGN: MARYANNE HITT DESIGN LLC

cultureforward.org / pulse2015

Michael Gill

Executive Director, Collective Arts Network
Editor / Publisher, CAN Journal

JoAnn Dickey, Designer

Brittany M. Hudak, Communications Manager

Carlos Ramos, Advertising Sales Executive

Dick Clough, Advertising Sales Executive

COLLECTIVE ARTS NETWORK BOARD OF DIRECTORS

Michael Gill, President

Liz Maugans, Vice President

Alli Milburn, Treasurer

Nancy Heaton, Secretary

William Busta

Brian Friedman

Wallace Lanci

CAN Journal is the quarterly publication of the Collective Arts Network. It has a circulation of 10,000 copies distributed free in more than 200 locations around Cuyahoga County. The Collective Arts Network is a 501(c)3 nonprofit organization serving Northeast Ohio art galleries, museums, and related organizations, including non-profit and for-profit businesses. Collective Arts Network and CAN Journal are supported by Consolidated Solutions, The Cleveland Foundation, PNC Bank, The George Gund Foundation, advertisers, and member organizations. Collective Arts Network, P.O. Box 771748 Lakewood, Ohio 44107.
Online: CANjournal.org.

CONTACT

Executive Director / Editor / Publisher

Michael Gill: michael@canjournal.org

Advertising

Carlos Ramos: carlos@canjournal.org

Dick Clough: cloughcleveland@gmail.com

 PNC BANK


CLEVELAND
Foundation


Ohio Arts Council

 consolidated
solutions
BRINGING BRANDS TO MARKET
TECHNOLOGY • PROMOTION • PRINT

The George Gund Foundation

ESCAPE? CAN YOU



ULTIMATE *ESCAPE CHALLENGE*

Ultimate Escape Challenge is a live escape adventure designed for groups of families, friends, co-workers, and game enthusiasts. Teams must work together to attack tasks, solve riddles, crack codes, and locate clues to escape the room in 60 minutes or less. We specialize in Corporate Team Building Events with over 9,000 square feet for your program!

When booking enter code **CC25OFF** and receive 25% off admission.

3301 East Royalton Rd | Broadview Heights, Ohio 44147 | ultimateescapechallenge.com | 216.336.6069

MARK MOTHERSBAUGH **MYOPIA**

May 27 – August 28, 2016
a shared exhibition presented by
MOCA Cleveland & The Akron Art Museum

akronartmuseum.org • mocacleveland.org



MOCA

MUSEUM OF CONTEMPORARY ART CLEVELAND

This exhibition is organized by the Museum of Contemporary Art Denver.





MARK MOTHERSBAUGH
MYOPIA

May 27 – August 28, 2016

**a shared exhibition presented by
MOCA Cleveland & The Akron Art Museum**

AkronArtMuseum.org • MOCACleveland.org

MOCA

MUSEUM OF CONTEMPORARY ART CLEVELAND



This exhibition is organized by the Museum of Contemporary Art Denver.

ART IN NORTHEAST OHIO | SPRING 2016

CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND



72



76



66

- 07 | Welcome to CAN Journal
- 08 | CAN Members Report
- 57 | Creative Fusion
- 66 | Creativity Matters
by Henry Adams, PhD
- 72 | Terrible and Beautiful
by Michael Gill
- 76 | Washing the Blues Away
by Douglas Max Utter
- 78 | Events
- 85 | Art Face: Dexter Davis
Photo by Herbert Ascherman Jr.
- 86 | Members of the Collective Arts Network
- 88 | Donors

COVER: Boy with Red Lips, Collage, 2015, by Clotilde Jiménez

ARTISTIC LANGUAGES FROM AROUND THE GLOBE

Throughout Cleveland's history our cultural legacy has been built by people from around the globe. From the dozens of immigrant nationalities that designed, sculpted, and maintain the cultural gardens of Rockefeller Park, to the music performed at Severance Hall, to the Asian collection and the rest of the vast holdings of the Cleveland Museum of Art. The immigration that makes our city so rich evolves through time, but the basic fact remains: the multitude of languages—visual, musical, and in movement as well as words—are what makes our city's culture so rich. Our contemporary art scene continues to be informed by that legacy. And the voices keep coming.

Three years before *CAN Journal* began, the Cleveland Foundation created a new, international artist residency program called Creative Fusion to bring artists from around the world to Cleveland, especially from places not well represented here. Each year, Creative Fusion brings two groups of artists—one in the Spring, another in the Fall—to work with a host organization for three months. They've presented exhibits and per-

they will interact with their host organizations and Cleveland audiences—including you. All you have to do is check the calendar and seek them out. The Spring, 2016 host organizations are the Cleveland Print Room, the Center for Arts Inspired Learning, the Sculpture Center, Verb Ballets, Inlet Dance Theatre, and Zygoté Press. We are honored to be able to help spread the word.

That idea of spreading the word has driven the Collective Arts Network since the beginning. As we begin our fifth year, we feel that we are just getting started. In fact—as you see in this issue—we are gaining momentum. And we are doing it by fulfilling the promise that launched this project: that organizations can empower themselves, that by acting together, Cleveland galleries, studios, and schools of art can have their own voice.

In addition to coverage of Creative Fusion, you'll find another "first" in this issue: our profound Thank You to the visionary people and organizations that have

AND THE VOICES KEEP COMING

formances, visited schools and worked with students, given artist talks, eaten meals with, and befriended artists and the arts audience of Cleveland. Through Creative Fusion we've met artists from Chile, Albania, Armenia, Korea, Taiwan, Iran, Australia, New Zealand, Cuba, and Vietnam, among other countries. And since the beginning of CAN, several of our member organizations have hosted Creative Fusion artists.

In 2016—as CAN begins a fifth year amplifying voices of creativity in Northeast Ohio—we are proud to partner with the Cleveland Foundation to bring you coverage of Creative Fusion. In this issue, we'll introduce you to the Spring cohort. Right after our neighborhood-by-neighborhood previews, you'll find a special section introducing the Spring 2016 group of artists from around the globe. You'll learn who they are, find insights into their work, and see how

supported CAN financially, including in our first ever annual campaign. Most of these are not member organizations directly served by CAN, but patrons of the art scene who believe in what we are doing and value the information we provide.

I'll close with an invitation to express your support again, and mingle with others who do, by coming to CAN's 2016 benefit, CAN CAN, Saturday, April 2 at SmArt Space in 78th Street Studios. We begin with hors d'oeuvres, an open bar, and live jazz for our VIP guests, followed by an auction of art experience and ephemera, and finally a reprise of that most joyfully outrageous event, artist karaoke. Won't you join us?

Michael Gill
Editor/Publisher

On View at the Akron Art Museum by Akron Art Museum Staff

JOE LEVACK/STUDIO AKRON



Natalie Lanese, *Depthless Without You*, 2015, paint on wood and drywall, installation, courtesy of the artist.

NEO Geo

Karl and Bertl Arnstein Galleries
Through April 24, 2016

For *Depthless Without You*, Natalie Lanese painted chevrons and stripes directly on the Akron Art Museum gallery floor and walls to generate illusions that play with viewers' perceptions of dimension. The site-specific installation alternately emphasizes and disguises flat surfaces' lack of depth.

"Depthlessness is a concept I've dealt with in the work for a long time. I like the double meaning of the word—both unfathomably deep and shallow or superficial," the artist explains. "I'm really interested in the paradoxical nature of the optical illusions I'm playing with, and the potential for this work to be perceived in multiple ways."

In *NEO Geo*, Lanese is joined by seven other artists who use geometric abstraction to explore depth and perceptual illusion, sometimes as metaphors for broader themes, such as the tension between the natural and the artificial. Painters Erik Neff and Gianna Commito and textile artist Janice Lessman-Moss create the illusion of space in two-dimensions, while sculptors Paul O'Keeffe and Amy Sinbondit explore space in three. Photographer Michelle Marie Murphy and printmaker Kristina Paabus

make works that resemble Op Art, a type of geometric abstraction in which complex, repeating patterns create illusionary effects.

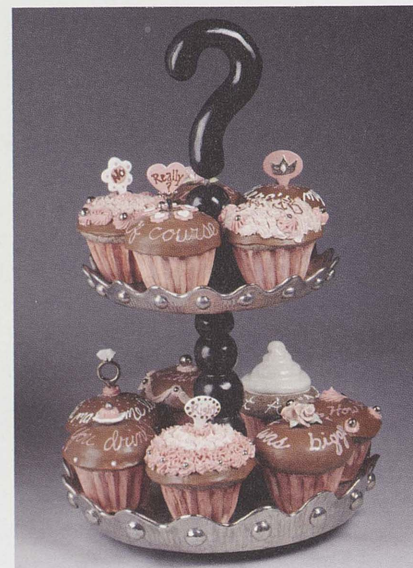
Trained in art and entomology, Erik Neff's work is filled with muted, earthy colors. Soft-edged, block-like forms fill the foregrounds of Neff's paintings, while flurries of thick brushstrokes cover the backgrounds. Neff composed three sculptures exhibited in *NEO Geo* from wood scraps he uses to heat his studio, which is situated in a rural, wooded setting. Join the artist as he leads a tour of highlights from the museum's collection on Thursday, February 25 at 6:30 pm.

In contrast to the organic sensibility of the forms in Erik Neff's paintings, Paul O'Keeffe's acrylic sculptures are composed of precise, hard edges. Extending just a few inches off of the wall, their highly reflective, translucent surfaces play with viewers' perception by shifting colors depending on the angle at which the works are seen. O'Keeffe will lead a tour of works in the museum collection on Thursday, April 21 at 6:30 pm.

Snack

Judith Bear Isroff Gallery
Through September 3, 2016

Bread, cereal, eggs, soup, and spaghetti:

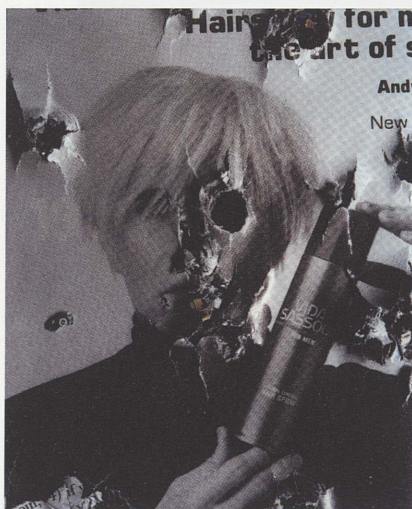


Kristen Cliffler, *The Dirty Dozen*, 2010, low fire clay, glaze, lustre, wood and Lucite, 32 x 23 x 23 in. Collection of the Akron Art Museum. Gift of the artist in honor of Mitchell D. Kahan.

the list of edibles portrayed by the artists featured in *Snack* could double as a grocery list. *Snack* is a (mostly) lighthearted look at works drawn primarily from the Akron Art Museum collection that depict food or the places we buy and consume it through humor, pop culture and nostalgia.

Artists in *Snack*, particularly those working in the style of Photorealism, depict food and eating establishments in ways that express nostalgia and the delights of culinary desire. John Baeder's screenprint *Red Robin* is part of a career-long effort to depict at-risk roadside diners from last century, which have been increasingly supplanted by fast food chain restaurants. Charles Bell is attracted to subjects that have connotations of childhood, such as toys or candy. His large-scale colored pencil drawing of a gumball machine is a colorful treat for the eyes.

Some of the artists in *Snack* use humor as a segue to deeper or darker ideas underlying their work, exploring issues such as self-doubt, and race and gender discrimination. The funny phrases that serve as decoration on Kristen Cliffler's ceramic cupcake sculptures



Richard Misrach, *Playboy #38 (Warhol)*, from *Desert Canto XI: The Playboys*, 1990, chromogenic print, 23 1/2 in. x 18 1/2 in. Collection of the Akron Art Museum. Anonymous Gift.

reveal the artist's own self-doubts in light of the societal pressures she faces as a wife and mother. A poster by the Guerilla Girls, a group of anonymous activist artists who combat racism and sexism through collaboratively produced works, uses a food-related gag to broach the topic of discrimination in the art world.

PULP

Fred and Laura Ruth Bidwell Gallery
Through July 31, 2016

PULP features photographs that reposition the aesthetic value of paper ephemera in abstract compositions, conceptual investigations and cultural critiques. Drawing its title from the pulp that paper is created from, as well as "pulp"—lurid novels and magazines that proliferated in the early 1900s—the



Ellen Lanyon, *The Disguise*, 1975, colored pencil on paper, 36 x 30 in. Collection of the Akron Art Museum. Bequest of Ellen Lanyon.

exhibition emphasizes cheap, throwaway paper products that are ubiquitous in modern society. Newspapers, magazines and posters, discarded from their intended purposes, become malleable subject matter for a diverse roster of artists.

Harry Callahan, Aaron Siskind and Ralph Steiner turn their cameras on posters plastered on walls, creating flattened, abstracted compositions to investigate formal aesthetics. Pavel Ba ka and Gloria DeFilipps Brush use newspapers as props in their introspective images that speak to social and personal anxieties. In their politically motivated work, Judith Golden and Richard Misrach reframe partial images found in magazines, analyzing how they are perceived and problematizing the violent and conformist values they affirm.

These and other artworks in *PULP*, drawn from the Akron Art Museum collection,

recontextualize their subject matter through unexpected juxtapositions or viewpoints. Themselves produced on paper, the photographs recycle and reframe fragments of everyday visual experience.

Animals As Muse

The Mary S. and David C. Corbin Foundation Gallery

March 10 – August 14, 2016

Chances are, at some point in your life, a pet or animal has inspired your imagination or taught you something about the wonder of the world around you. Animals in art appear throughout history, dutifully serving as background detail, faithful friends and even stepping forward as portrait-worthy subject matter in iconic paintings and many other works. *Animal As Muse* showcases artwork from the museum's collection that features artists' conceptions of animals in many of the roles they play in humans' lives.

Artwork included in the exhibition ranges from fanciful and surreal conceptions of wildlife, such as Ellen Lanyon's painting, *The Disguise*—in which a pair of lunar moths seem to combine to create the countenance of a lion—to realistic depictions of human-animal interactions. Among these is Sandra Weiner's 1973 photograph, *Easter Morning, Ninth Avenue*, 1973, which captures a moment of play between a child and a pet dog on a sunny New York sidewalk. Additional work on view will include photographs by Pavel Ba ka and Helen Levitt, and a glittering assemblage of beads, costume jewels and found objects by outsider artist Simon Sparrow, who fashioned the items to create a vibrant image of a green snake. ■

Akron Art Museum

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

NEO GEO | KARL AND BERTL ARNSTEIN GALLERIES | THROUGH APRIL 24, 2016

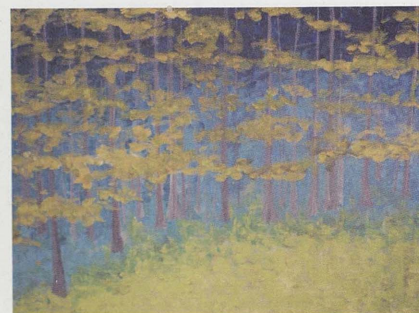
SNACK | JUDITH BEAR ISROFF GALLERY | THROUGH SEPTEMBER 3, 2016

PULP | FRED AND LAURA RUTH BIDWELL GALLERY | THROUGH JULY 31, 2016

ANIMALS AS MUSE | THE MARY S. AND DAVID C. CORBIN FOUNDATION GALLERY
MARCH 10 – AUGUST 14, 2016

Spring at Harris Stanton Gallery, Akron and Cleveland

by Ellie Kaiser



LEFT: Terry Klausman Untitled Diptych, 2015 30x 44 Colored pencil drawing. ABOVE: James Rehmus "Bald Cypress at Boque Chitto" 2016 30x40 acrylic on canvas.

IN CELEBRATION of spring, Harris Stanton Gallery in Akron is opening *Valley Portrait: Pastels and Paintings featuring the Cuyahoga Valley National Park*, which will display the works of Peninsula artist Jim Rehmus and the flower- and vegetable-inspired ceramics of Toledo artist, Kristin Kowalski. This will be the first time that Jim's chalk pastels have been formally exhibited. While Kristen has her MFA, Jim is entirely self-taught and was our best selling artist in 2013, the year of his last show.

In April the Cleveland gallery will host its second annual Art-tini Auction. This year we are excited to announce it will benefit a scholarship fund (The Harris Stanton Gallery Scholarship Fund) for a rising senior in the Visual Arts at the Cleveland Institute of Art.

The auction will open for bidding April 8 and close with a vodka themed party on April 15. It's a great opportunity for novice collectors and more seasoned ones to start or expand their collection. Bidding on the art starts at a discounted price, 20% below retail, and will feature the gallery's vast array of local and international fine art. The event gives back to a great cause while supporting our area's local burgeoning talent.

At its Opening on April 29, the Akron gallery will pay tribute to the late local artist, Miller Horns in a special exhibition. Cleveland Institute of Art trained, and Academy of Rome Prize winner, Miller made his experimental prints using photographs and electrostatic collage, often introducing autobiographical elements. Perhaps his proudest achievement

is his design of the Hotel Matthews project in Downtown Akron.

The Cleveland gallery is awarding Terry Klausman his first solo exhibition, opening May 20. Klausman is largely a self-taught artist. He began his artistic career making abstract welded and machined steel sculpture, a logical progression from his job as welder. An accident at work which almost severed a finger on his dominant hand forced him into a different medium. While his hand healed, he began drawing with his other hand, making simple repetitive marks which were influenced by the minimalist artists that he admires. The marks formed lines reminiscent of barbed wire or stitches which when repeated obsessively across large sheets of paper created moods varying from serene to disturbing. His most recent work is more fluid and includes curvilinear compositions that also mix the proportions of the stitches to create drawings that are bursting with three dimensionality. ■

Harris Stanton Gallery

2301 W Market Street
Akron, Ohio 44313
330.867.7600

Harris Stanton Gallery Cleveland

1370 West 9th Street
Cleveland, OH 44113
harrisstantongallery.com

AKRON GALLERY:

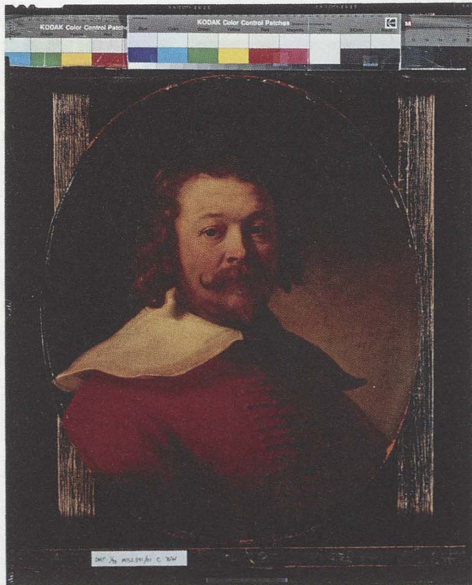
VALLEY PORTRAIT FEATURING JAMES REHMUS AND KRISTIN KOWALSKI | MARCH 18- APRIL 22

MILLER HORNS TRIBUTE EXHIBITION | APRIL 29-MAY 27

CLEVELAND GALLERY:

ART-TINI AUCTION BENEFITTING THE HARRIS STANTON GALLERY SCHOLARSHIP FUND AT THE CLEVELAND INSTITUTE OF ART | APRIL 8-15

TERRY KLAUSMAN SOLO SHOW | MAY 20- JUNE 16



Good Enough For Rembrandt & Sotheby's!

From 1997-2005 Dan Morgan worked
for the catalog department at Sotheby's, NY.

*"Working with Dan is easy. My
web designer and agent love the quality"*
Lainard Bush



High Quality Photography of
Art and Sculpture for Reproduction.



www.AboutDanMorgan.com

CREATIVESPACE ART & MORE



Artist - Lisa Edward's

"Creative Women Today" Gallery Show

All mediums featured with
multiple Women Artists

March 19th (6 - 9pm)

View March 11 - April 8 by appt
440-823-7406

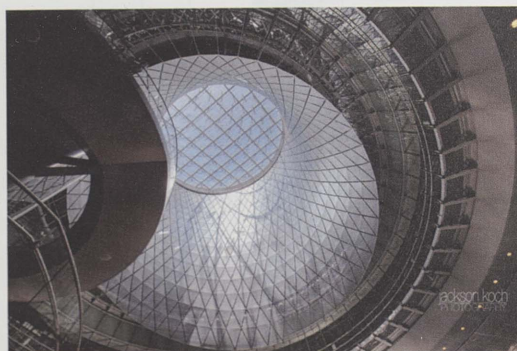
Sponsored by **Lakeland**
Community College & NE Ohio galleries
Celebrate Women's History month
Created by Women, of Women
and about Women

CreativeSpaceArtandMore.com

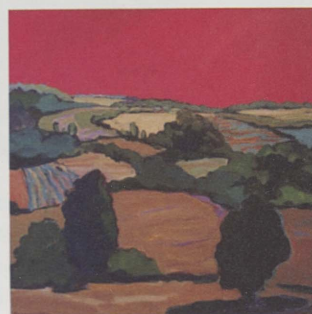
Rent unique space in Avon, Ohio
Home of the Glass Studio
Designer/Artist - Judy Kean
Follow updates on **FACEBOOK**

BAYarts Galleries Present Pattern and Form

TEECE LESTER



Jackson Koch's *Urban Elevation: Skyline to Street*, a Photographic Journey on Paper and on Metal (in the Sullivan Gallery) and Susanne Dotson's painting exhibit *Poetic Landscapes: Real & Imagined* (In the Diane Boldman Gallery) both open April 8. Annual Ceramic Exhibition & Sale opening May 13th. Jackson Koch photograph, Susanne Dotson painting, Jessica Ramage, ceramics.



JESSICA RAMAGE

BAYARTS greets the spring with its annual juried exhibition, followed by exhibits exploring pattern, form, and a variety of media, from photography, to paint, to pottery.

In addition, as always, artists will find a range of artistic opportunities to see, hear,

make, do, and sell their work—all in our stunning Metroparks campus on the shore of Lake Erie!

For information about programs and opportunities, contact our helpful staff: Annual Art & Music Festival (June 18): Eileen@bayarts.net.

Artists Consignment (year-round): Karen@bayarts.net. Farm+Art Market (5-8 pm Thursdays, June–October): Pam@bayarts.net.

Summer Class Registration Begins April 12 at 9 am. Register on or before April 26 and receive 10% off your class fee. **C**

BAYarts

28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

ANNUAL JURIED EXHIBITION | MARCH 4 – APRIL 1 | OPENING RECEPTION 7 – 9 PM MARCH 4

Susan Squires and Corrie Slawson judges | Sullivan Gallery

PATTERN & DESIGN | MARCH 4 – APRIL 1 | OPENING RECEPTION 7 – 9 PM MARCH 4

Shari Wilkins & Darrelle Anne Centuori curators | Dianne Boldman Gallery
Through connection and integration of patterns, intention occurs.

JACKSON KOCH: URBAN ELEVATION: SKYLINE TO STREET, A PHOTOGRAPHIC JOURNEY ON PAPER AND ON METAL | APRIL 8-30 | OPENING RECEPTION 7 – 9 PM APRIL 8 | Sullivan Gallery

SUSANNE DOTSON: POETIC LANDSCAPES: REAL & IMAGINED | APRIL 8-30
OPENING RECEPTION 7 – 9 PM APRIL 8 | Paintings inspired by every day landscapes | Dianne Boldman Gallery

PARADE WORKSHOPS: CLEVELAND MUSEUM OF ART PARADE THE CIRCLE | JUNE 11

DUCT TAPE PARADE | JUNE 18

CLASSES AT BAYARTS BEGIN APRIL 6

Create, execute, participate. A collaborative workshop for ages 8 and up, great family project.

BAYARTS ADVANCED CERAMIC STUDENTS PRESENT THEIR ANNUAL SHOW AND SALE, THE POTTER'S KITCHEN | OPENING AT 7 PM MAY 13 | in the Sullivan Gallery

Stick Your Heart Out

With The *Largest* Selection of Custom Stickers Under One Roof

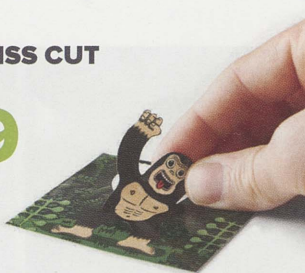
500
ULTRA DURABLE
SCREEN PRINTED
DECALS
\$211

3x3" White Vinyl / One Color
Yellow and Clear Vinyl Available



500
CUSTOM KISS CUT
STICKERS
\$159

3x3" White Vinyl
Full Color / Full Bleed
Clear Vinyl Available



250
FULL COLOR
CIRCLE
STICKERS
\$146

3" Clear Vinyl / Full Color
Full Bleed / White Vinyl Available

500
DIE CUT
STICKERS
\$149

3x3" Custom Shape White Vinyl / Full Color
Full Bleed / Liner Prints Available



✓ **MULTIPLE IMAGES, ONE ORDER**
Mix up your Full Color Sticker order with up to five different designs of the same shape.

✓ **FREE CUSTOM SHAPES**
We'll set up the custom die line on our end, with no set-up fees.



Mix It Up!
• Ovals
• Rectangles
• Circles
• Squares

1000
HIGH QUANTITY
ROLL STICKERS
\$187

4" Circle White Vinyl / 2 Colors

✓ Also Available on **FOIL, CLEAR AND VINYL STOCKS**



1000
STICKER PACKS
\$2.69
each

Six, 4x4" Die Cut Stickers
Full Color / Full Bleed
5x7" 12 pt. Gloss Backer Card
Resealable Polybag



6 Die Cut Stickers!

*** jakprints**

☎ Call 877.246.3132

🖱 Click jakprints.com

A STICKER ART ANTHOLOGY

BY FILMMAKER ALEXIS DEFORGES IN COLLABORATION WITH wallplay

A FIVE EPISODE SERIES FEATURING INTERVIEWS WITH

SHEPARD FAIREY / DAVE KINSEY / DB BURKEMAN / CJ RAMONE / ABOVE
BIG FOOT / ERIK FOSS / EL TORO / SERGIO VEGA + MORE

ONLINE PREMIERE

MARCH 26 | STICK-TO-IT.COM

PRESENTED BY *** jakprints**

STICK
TO IT

Spring at Valley Art Center



MICHAEL STEINBERG

Perspectives- A Collaboration between Seth Chwast and Herb Ascherman

April 1- May 4 2016

A collaboration between internationally recognized Cleveland artists Seth Chwast and Herbert Ascherman, Perspectives was conceived as way to bring awareness to the abilities of those with Autism and other developmental disabilities. Society tends to see only disability when meeting someone with developmental differences, but the show conveys instead that ability needs to be the focus. Valley Art Center's gallery will display approximately 70-80 works from both Chwast and Ascherman from April 1 until May 4, 2016. The opening reception is Friday, April 1, from 6-8 p.m. and is free and open to the public.

Valley Art Center's 33rd Annual Art by the Falls

Join us for Valley Art Center's 33rd Annual

Art by the Falls at Riverside Park in Chagrin Falls. Festival dates are Saturday, June 11 from 10am-7pm, and Sunday, June 12 from 11am-5pm. Meet the artists and take in the beauty of their talents! This juried show features over 120 artists in all mediums from all over the country, as well as area non-profits, fabulous food trucks, bands and live entertainment. It is an event not to be missed!

This year, VAC's Welcome Tent will have a pottery Throwdown. Come watch top area ceramicists show off their skills at the wheel! While you're there, register for adult classes or kids camps, and find out about future gallery exhibits and calls for entry! If you're bringing children with you, make sure you stop by VAC's Kids Tent so they can make their own masterpieces!



HERBERT ASCHERMAN

ABOVE: from Art by the Falls 2015. BELOW: Image from "Perspectives- A Collaboration between Seth Chwast and Herb Ascherman."

All day Saturday and Sunday there will be live music on the stage in the center of the park. In addition, make sure you grab some lunch and dinner at ABF's food court and get ready for Chagrin Art's 3rd Annual Music Crawl! Artists and patrons are encouraged to find out more information by visiting the Valley Art Center website at www.valleyartcenter.org. We hope to see you there! ■

Valley Art Center

155 Bell Street
Chagrin Falls, OH 44022
valleyartcenter.org
440.247.7507

WINTER II CLASSES | FEBRUARY 22 - APRIL 3

PERSPECTIVES—A COLLABORATION BETWEEN SETH CHWAST AND HERB ASCHERMAN | APRIL 1 - MAY 4

SPRING CLASSES | APRIL 11 - MAY 29

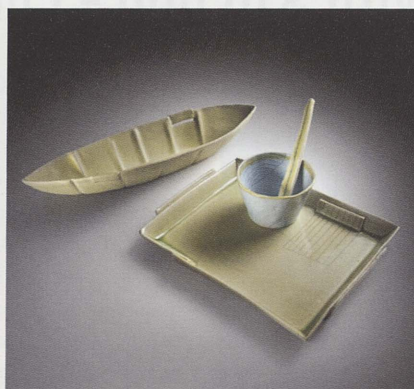
CHAGRIN VALLEY ART HOP | MAY 6 & 7

3RD ANNUAL ART BY THE FALLS | JUNE 11 & 12

SUMMER ADULT CLASSES & KIDS CAMPS | JUNE 20 - AUGUST 14

ANNUAL STUDENT & FACULTY ART EXHIBIT | JUNE 24 - AUGUST 3

At Table: Cleveland Culinaria opens at Heights Arts by Mary Ryan



LEFT: Rustic platters and bowls await firing, by William Brouillard. ABOVE: Tapas set with plate and bowl, by Judith Salomon. Images courtesy of Heights Arts.

TWENTY-SEVEN visual artists have partnered with some of Cleveland's most creative culinary experts to transform the Heights Arts gallery into unique, themed installations that speak to the art of food and community through the materials we use to eat and drink. *At Table: Cleveland Culinaria* showcases the vision of chefs Doug Katz (Fire Food and Drink, Provenance); Marc-Aurele Buholzer (Vero Bistro); Bob Sferra (Culinary Occasions); food editor Noelle Celeste (*Edible Cleveland*); and food stylist Melissa McClelland.

"*At Table* highlights our organization's collaborative nature in a new way," notes executive director Rachel Bernstein. "Through this project, we have combined many disciplines within the art world with something we can all connect to—food. Visual and culinary artists have worked together for several months to create a unique experience we can share with our community; through the exhibition, neighborhood activities, and food events at the gallery. I'm excited to experience the results, both personally and within our community."

The culinary-themed installations include tablescapes, serveware, custom furniture, ceramics, glass, works in metal and fiber, along with photographs, drawings, prints, and paintings.

Five multi-course food events accompany *At Table*, each planned by one of the participating culinary innovators. Attendees will enjoy a hearty array of small plates and craft cocktails, along with lively conversation with chefs and artists in an intimate gallery setting. *At Table: Food & Drink* dates are Sunday, March 13; Sunday, March 20, Thursday, March 24; Monday, April 4; and Sunday, April 10. Ticketed reservations and menu descriptions for all food events are available at heightsarts.org.

The community may also enjoy related activities via Art-tinis & Creative Cocktails, a friendly neighborhood mixology contest where restaurants and bars compete for the title of most popular Heights Arts-inspired beverage, determined by popular vote. A list of participating establishments is available

in the gallery or online. *At Table: Cleveland Culinaria* is on view through April 16.

Cleveland Heights artist Cathie Bleck is featured in the spotlight gallery from March 18 through April 30. Bleck, an internationally respected artist, is best known for her distinctive works in scratchboard and kaolin clay board. Her stylized forms are cut through inks and handmade pigments, revealing the white of the kaolin clay beneath. It is a process similar in concept to woodblock printing.

Opening April 22, *Things That Fly* showcases seven Northeast Ohio artists whose works address the concept of flight—from literal interpretation and fantastic, structural articulation to the reinvention of nature. Represented: Stephanie Craig, Maggie Denk-Leigh, Lori Kella, Peter Larson, Lynn Norwood Lofton, Lynn O'Brien and Christopher Owen Smith. A gallery talk and poetry reading will be held Thursday, May 19 at 7 p.m. ■

Heights Arts

2175 Lee Road
Cleveland Heights, Ohio 44118
216.371.3457
heightsarts.org

AT TABLE: CLEVELAND CULINARIA | MARCH 4 – APRIL 16 | PUBLIC RECEPTION 6-9 FRIDAY, MARCH 4
SPOTLIGHT: CATHIE BLECK | MARCH 18 – APRIL 30 | PUBLIC RECEPTION 6-9 PM FRIDAY, MARCH 18
THINGS THAT FLY | APRIL 22 – JUNE 4 | PUBLIC RECEPTION 6-9 PM FRIDAY, APRIL 22

With an old couch, a trailer, and a filthy mattress stuffed with \$10,000 - Loren is having a ball!

by Loren Naji



Loren Naji [Seated in the lotus position atop his sculpture They Have Landed, at the West 25th Street RTA Station] with [clockwise]: Tina Ripley, Grace Wen, and Colin Brothers.

LOREN'S ART LOUNGE, furnished with an old couch, continues to feature mini shows and will be hosting talented guest curators throughout 2016. I will curate a new show opening in March, followed by Alenka Banco in April and Amanda Lee in May. In June, Tina Ripley will curate a show featuring "ready-made" art, bringing attention to Marcel Duchamp. John Farina will curate in August, followed by Liz Maugans in September, Michael Gill in October. In March of 2017, we will have Christina Vassallo of SPACES.

Meanwhile, Satellite Gallery -open the first friday of every month for Walk All Over Waterloo-will continue to present an ever-evolving series of exhibits.

My own work continues, as I roll forward with a new Giant Orb sculpture, which has a surface created from the "bones" of found furniture parts and house debris collected on garbage days in my Ohio City neighborhood. This sphere will radiate the aura of the people who crafted these houses and furniture, as well as the love and memories of the families that called these places "home".

In September, I will be trailering this eight-foot diameter spherical art piece on a

multi-city tour that includes Cleveland, Detroit, Ann Arbor, Chicago, Indianapolis and Toronto.

Galleries and museums in each city will host interactive community events where the public will contribute to the sculpture with recorded monologues. Emanating from speakers inside the sphere, these recordings will reflect thoughts and memories of "home". This multi-sensory sculpture will eventually be installed in a home of its own.

Artified, the art show with the huge \$10,000 Grand Prize consisting of 10,000 one-dollar bills stuffed in an old filthy mattress will now be called *Artified: Collinwood*. This show which will be juried by the public, will create vibrancy, commerce, and excitement in this thriving art community. The people will shop and dine in local venues as they vote for their favorite art. There will be a venue and artist pairing event that will take place this fall, with the exhibition occurring the following spring. ■

Loren Naji Studio Gallery

2138 West 25th Street
Cleveland, Ohio 44113
lorennaji.com
216.621.6644

Satellite Gallery

442 East 156th Street
Cleveland, Ohio, Earth 44110

Loren's Art Lounge

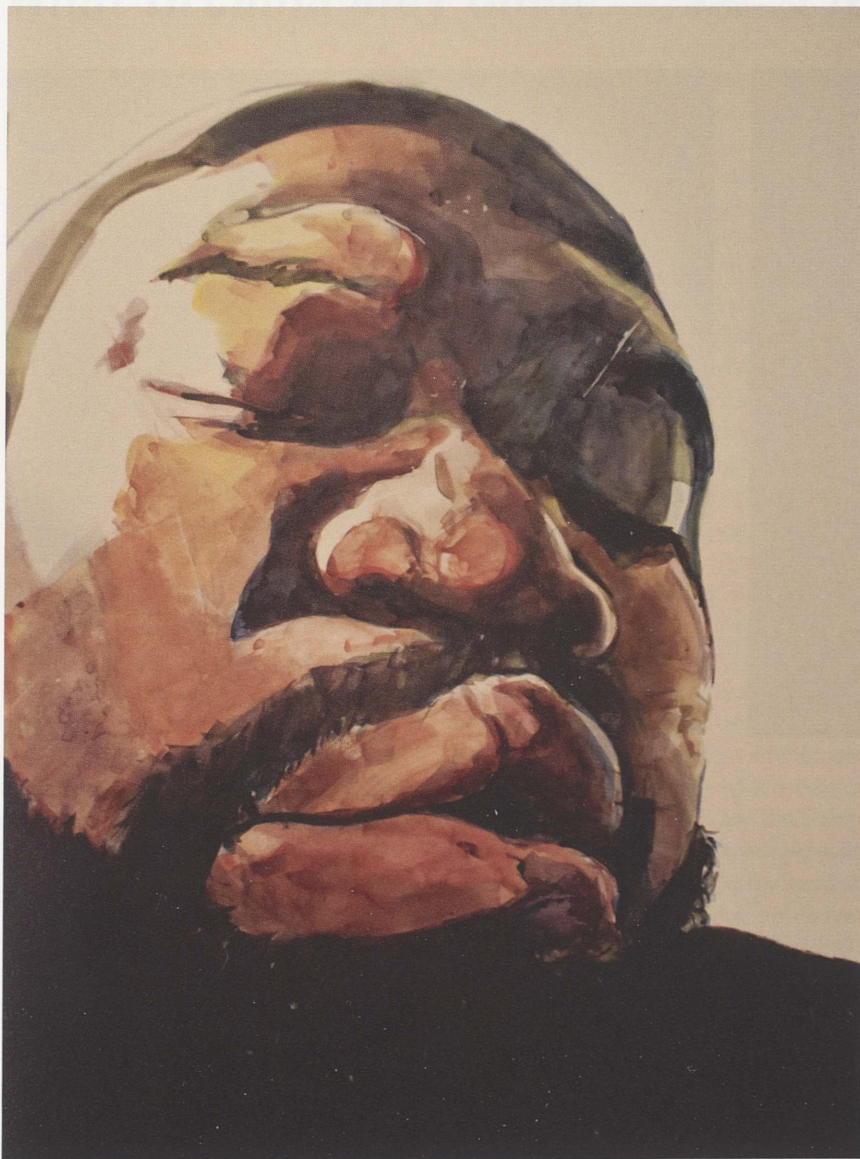
15605 Waterloo, upstairs
Cleveland, Ohio 44110

VOTE FOR ARTIFIED COLLINWOOD IN THE BALLOT BOX PROJECT

6-8 PM FRIDAY, MARCH 4 AT THE SLOVENIAN HALL
3-5 PM SATURDAY, MARCH 5 AT COLLINWOOD REC CENTER
1-3 PM MONDAY, MARCH 7 AT EUCLID BEACH VILLAS
4-6 PM WEDNESDAY, MARCH 9 AT THE SALVATION ARMY

SPRING WALK ALL OVER WATERLOO DATES | MARCH 4, APRIL 1, MAY 6, JUNE 3

Feel the Pressure by John Farina



Watercolor by Darius Steward. Image courtesy of the artist.

THE MARIA NEIL ART PROJECT, in the Waterloo Arts District in Cleveland's historic

Collinwood neighborhood, will be featuring new work by Cleveland artist Darius Steward

in the upcoming solo exhibition *Pressure*. The exhibition will run March 4 through April 17, with an opening reception Friday, March 4, from 5 – 10 pm. Both the exhibit and reception are free and open to the public.

'Pressure' is Steward's first solo exhibition since receiving a grant from the Creative Workforce Fellowship. The fellowship is awarded by the Community Partnership for Arts and Culture (CPAC), the local arts service and research organization, and is made possible by the residents of Cuyahoga County through Cuyahoga Arts & Culture, the County's public funder for arts and culture.

The exhibition directly addresses the current issues of placement, repression and resilience facing African-Americans in today's society. "This build up that weighs heavy on the shoulders of blacks and how we deal with it is what this work embodies," says Steward, "I want the pressure of that to resonate with my viewers, but I also want the viewers to understand that we are starting to resist, react and respond to what's taking place here in America." Steward works in a variety of media, including drawings, watercolors and oil paintings. His work often depicts the casual encounters, societal challenges and moments of solitary reflection that his subjects experience in their daily lives.

A graduate of the Cleveland Institute of Art, Darius Steward has most recently shown in several group exhibitions at the FORUM Artspace, the William Busta Gallery, Zygote Press and the Cleveland Clinic, among other locations. His work has been added to the collections of the Federal Reserve Bank of Cleveland and the Cleveland Clinic. He currently teaches at the Cleveland Institute of Art, Cleveland Museum of Art and Saint Ignatius High School. ■

Maria Neil Art Project

15813 Waterloo Road
Cleveland, Ohio 44110
216.481.7722
marianeilartproject.com

DARIUS STEWARD: *PRESSURE* | MARCH 4 – APRIL 17, 2016

OPENING RECEPTION: 5 – 10 PM FRIDAY, MARCH 4

NEW WORK BY HILARY GENT | OPENING MAY 6, 2016

Bridging the Fiber Art Community from Coast to Coast

by Jessica Pinsky



Trey Gehring, "No Man Need be Ashamed of Showing his Manhood in the Hair of his Face," 64" x 54," Jacquard tapestry in cotton, 2014

WHAT IS FIBER? What are the qualities of this material that artists are drawn to? Each person, re-gardless of age or background, has an association with fiber in some way, from the clothes we wear, to the blankets that cover us at night. Artists find conceptual meaning in fibers, and are also drawn to fiber's surface, texture and flexibility.

This spring in the Gallery at Praxis Fiber Workshop, we wanted to choose a selection of artists from across the country who use process-based explorations about the body and/or identity in their work. Our gallery exists to support and enhance the mission of our organization. One im-portant aspect



Erin M Riley, "Nudes" 22, 48" x 44, wool and cotton, 2014

of this mission is to be a landing point for artists nationwide who are using fiber and making fiber-based art. Cleveland creates a perfect Midwestern meeting point for voices from both the East and West coasts. For

example, *Landline: Fiber Works from Coast to Coast* will explore the multi-linear connection of five artists nationwide. Erin M Riley (Brooklyn), Christi Birchfield (Cleveland), Trey Gehring (Kent), Mike Andrews (Chicago) and Jovencio de la Paz (Eugene, OR) will come together in this exciting exhibition.

Erin M Riley works on a floor loom, creating tapestries with hand-dyed wool. Her images are collected from the internet, from naked women posing for selfies, to party scenes, to her own self portraits. She is interested in the reoccurring patterns that happen in popular culture today and how pornography influences sexuality.

Christi Birchfield works with a printing press as a means to make an image. Christi creates large-scale sculptures with black canvas on which she applies gestural lines of bleach paste. The final forms resemble hanging skin and skeletal systems, evoking the body and its transience.

Trey Gehring's

work includes Jacquard-woven, tapestry portraits of men that challenge ideas of identity, image and language.

Mike Andrews creates weavings, tapes-tries, drawings and animations. He explores material and space in reference to the relationship of body, object and image using acrylic yarns.

Jovencio de la Paz creates through performance, materiality, and collaboration with other artists and socially engaged practices. From batik and indigo dyeing, to large scale screen prints, he de-velops a visual language drawing imagery from traditional Indonesian and ethnographic textiles, comics, graffiti, quilting, and personal symbology.

One can draw connecting lines between each of these artists and their work. Vibrant colors, so-cial provocation, age and education create bridges from work to work. Please join us and experi-ence a connection of your own at our opening reception, Friday, April 1 at 6pm. ■

Praxis Fiber Workshop

15301 Waterloo Road
Cleveland, Ohio 44110
www.praxisfiberworkshop.org
216.644.8661

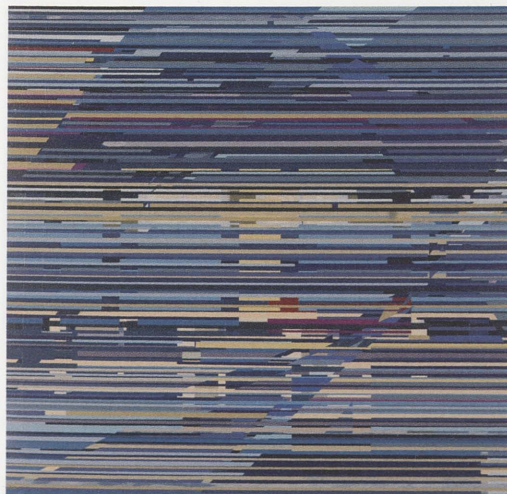
LANDLINE: WORKS IN FIBER FROM COAST TO COAST: WORKS OF ERIN M RILEY, CHRISTI BIRCHFIELD, TREY GEHRING, MIKE ANDREWS, AND JOVENCIO DE LA PAZ

APRIL 1 - MAY 19

OPENING RECEPTION | APRIL 1, 6-9PM

Waterloo Arts presents Lane Cooper: *What Dreams May Come*

by Douglas Max Utter



The Home Project 6, acrylic on birch panel, 20" x 20", 2015 (From a commission for the Hilton Convention Center).

ADJUST the picture on a vintage TV set, fiddle with dials, swing the rabbit ears around. Aim for clarity – but what that means depends on whether you want to see the whole sitcom or a millisecond of the action, the image or the matrix from which it emerges. And if technology can achieve finer tuning, our own

brains are more old-fashioned. We rebuild the world one neural impulse, one guess at a time, but the picture we get is a question of priorities, and hallucinations. We're inclined to see what we hope for, or what we fear, mixed into the stew of perception. To fine tune meaning and understanding is the work of a lifetime.

That's part of what makes the work of Lane Cooper so interesting. The Chair of the painting department at the Cleveland Institute of Art, her layered acrylic on birch panel images use a vocabulary of color and technique usually employed in the context of pure abstraction. In recent series of mid-size and small

paintings, her taping and glissando-like cascades of carefully applied tints investigate formal issues almost as an aside, but primarily serve to interrupt, distort, and reconstitute the presence and meaning of certain subjects – houses, faces, interactions. They also reflect on the impact of new media,

like scientific imaging, on painterly representation, and on some of the philosophical and physiological insights that have left their mark on contemporary art.

Her 2014 series "Shimmer" reveals/conceals faces broken up by or hidden behind precise, narrow horizontal striations. These stripes vary in width as they cut across the image, joggling or displacing the subject, as if they were a phase in a process of resolution – or a type of deliberate interference, of jamming. The viewer is pushed toward and pulled away from recognition, exposed to a facial feature, a mouth, or to an architectural detail, then barred from knowing how they fit together. Sometimes her titles add a few hints to the associative mix.

Lane Cooper began teaching at CIA in 2001. She received a Master's Degree in Art History from the University of Alabama, and her MFA in Painting from the University of Alabama. She teaches numerous courses in art history and design as well as painting and drawing. Cooper has exhibited widely in the United States and abroad. ■

19

Waterloo Arts

15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

WALK ALL OVER WATERLOO | MARCH 4, APRIL 1, MAY 6, JUNE 3

IN THE GALLERY

NATIONAL ARTS PROGRAM EXHIBIT | MARCH 4 - 24

LANE COOPER: WHAT DREAMS MAY COME | APRIL 1 - MAY 20

WATERLOO ARTS FEST JURIED EXHIBITION, JUROR: ROB LEHR | JUNE 3 - JULY 23

MUSIC FOR MILES CHAMBER MUSIC CONCERTS

BAYARD STRING QUARTET | SUNDAY, MARCH 13

CHARNOFSKY PIANO TRIO | SUNDAY, APRIL 10

TRILLIUM WOODWIND TRIO | SUNDAY, MAY 8

Concerts start at 4:30 and are free and open to the public

2016 WATERLOO ARTS FEST JURIED EXHIBITION

Juror: Rob Lehr, Director of Marketing, Canton Art Museum & Gallery Director / Curator, Summit Artspace Gallery

Apply online: <http://waterlooarts.org/entrythingy-login-members-exhshow2590/>

Friday, April 1 is the deadline to apply

14TH ANNUAL WATERLOO ARTS FEST!

If you are interested in participating in this year's event, please fill out an application online at www.waterlooarts.org before April 1st.

ARTneo presents Fundamental Gestures: Figures from Life

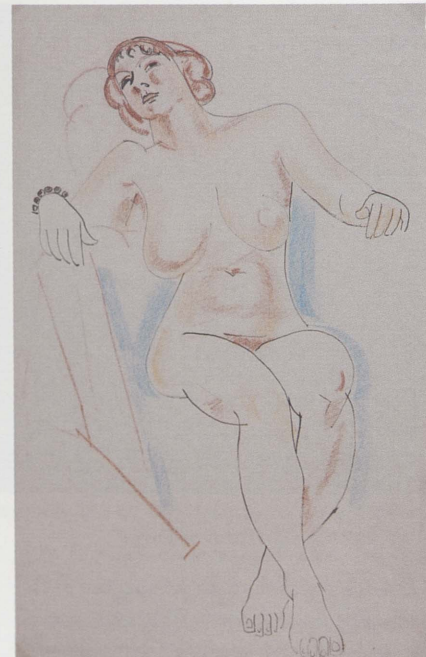
by Christopher L. Richards



Shirley Aley Campbell (born 1925), *Figural Study*, 1981, Charcoal on paper, Gift of Audrey and Christopher Busta-Peck



Henry G. Keller (1869-1949), *Female Nude*, n.d., Graphite, Ink on paper, Gift of Lynn Bittel



William Sommer (1867-1949), *Nude Wearing a Bracelet*, c. 1920, Graphite and pastel on paper, Gift of Eugene Tryby

DRAWING from observation, artists have for centuries used figures to create everything from studies and sketches, to completed works of art. *Fundamental Gestures: Figures From Life* looks at drawings by some of Cleveland's most prominent artists and how each one captures the human form. The works explore different approaches to looking at and building up the figure on paper. In developing the body, some artists focus on the anatomy by approximating the internal skeleton and building out the figure. Others look at the play of light and dark on the surface of the skin or clothing, accentuating the figure's volume. Some begin by breaking the figure down into geometric shapes, like

squares and cylinders, and then refine those shapes into the human form.

While the artist often seeks realistic depictions, many artists, like William Sommer, abstracted the figure. Loose rendering with distorted proportions emphasize the mood of the sitter. Sommer's drawings of women and children have a casual quality to them and are somewhat primitive in style. He was never interested in capturing person's physical appearance, really. Rather, he strived to express their essence, or spirit.

Other artists, like Henry Keller, took a more traditional, observational approach to figure drawing. Keller used outlines to define the human form and emphasized volume by shading

with charcoal. Similar to Keller, Phyllis Sloane used outlines to define her figures. However, her use of watercolor gives her drawings a more spontaneous feeling. She uses line and pattern to create depth and volume.

Figure drawing has long been a staple of academic training. Shirley Aley Campbell, who taught the subject since the 1970s, shows that figure drawing is a fluid art form. The study of the body, the abstraction of its forms, and the flow of the artist's marks all create an active visual experience. *Fundamental Gestures* looks at over one hundred years of these often neglected works and celebrates the diversity of the human form and artistic vision. ■

ARTneo

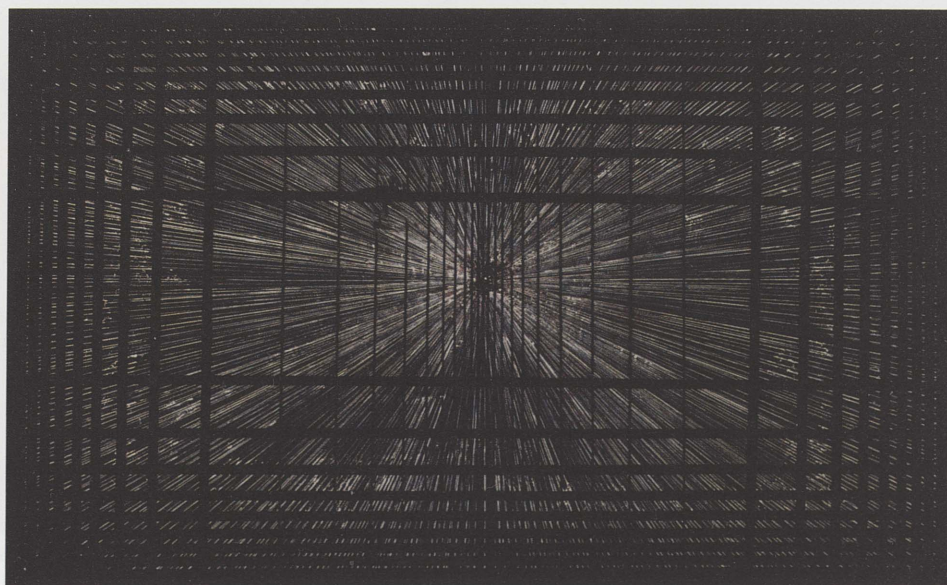
1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
216.227.9507
artneo.org

FUNDAMENTAL GESTURES: FIGURES FROM LIFE | APRIL 15–JULY 1, 2016

OPENING RECEPTION: 5-10 PM FRIDAY, APRIL 15

MEMBER'S PREVIEW: 6-8 PM THURSDAY, APRIL 14

by Hilary D. Gent



||||||| Matthew Gallagher. Acrylic on panel. 5'x8'. 2015. Images courtesy of the Artist and HEDGE Gallery.

On May 20, HEDGE will open *Optic Environments* which features the most recent works by art-ists Matthew Gallagher, Sarah Hayes, Ashley Pastore, and HEDGE represented artist Dott von Schneider. Multi media works and detailed collage pieces along with Gallagher's magnetic field paintings will be on view through June 25. 

78th Street Studios, Suite 200
1300 D, West 78th Street
Cleveland, Ohio 44102
hedgeartgallery.com

THREADED CLOSING RECEPTION | FRIDAY, APRIL 16, 5-9PM

DRAWN & QUARTERED 8 EVENT | SATURDAY, APRIL 23 7-10PM

OPTIC ENVIRONMENTS | MAY 20-JUNE 25, OPENING RECEPTION MAY 20 5-9PM

STUDIO VISITS

MATTHEW GALLAGHER | FEBRUARY 25 6-8PM

JOHN CARLSON | MARCH 24 6-8PM

DOUGLAS MAX UTTER | APRIL 28 6-8PM

FALL AND WINTER STUDIO EVENTS | TBA

Kenneth Paul Lesko Gallery Presents John Nativio by Ross Lesko



Left to Right: Ionized Collision, Synchronized Crimson, Ionized Reflection (48" x 36" each). Triptych by John R. Nativio, 2015. Images courtesy of the Artist and Kenneth Paul Lesko Gallery.

JOHN NATIVIO's solo exhibition, *Ionic Convergence*, explores the influence of technology on human perception and evolution. Accelerated dissemination of information has greatly altered human civilization; from the printing press to the first radio telegraph signals bounced off the ionosphere; from television to satellites; from the internet to artificial intelligence; from genetic manipulation to cybernetic implants—and beyond.

Nativio's dynamic sense of composition, combined with his unique color palette, gracefully lead the viewer into other realms. The surrealist imagery that makes up this series strikes a balance between still-life and landscape. The looming foreground elements are entirely without context and alien in appearance, forcing the viewer to ponder

their form, scale and purpose. Are these subatomic particles, or are they colossal megastructures? Are they instruments for broadcasting and receiving information, or are they monuments to a future civilization?

At first, the imposing, enigmatic objects seem to be technological abstractions. What initially seem like inanimate machine parts, slowly become more engaging, and as we view the compositions, we realize that they peer back—transforming into something more organic, more anthropomorphized. Each aperture and corresponding moon begin to emerge as the eye of a figure, with surrounding orbital sockets and bone structures—giving life to each piece, and a sense of live intelligence.

The dreamlike backgrounds set the stage for the drama and mystery that unfolds within

each piece, and act as another unifying feature to the series. Are these the physical environments in which these objects exist, or are they subjective realities filtered through the lens of technology? Or are they projections of a machine dream, slowly seeping into our subconscious through the devices that are becoming an integral part of our culture?

Extremely well crafted and thoughtfully designed, each piece vibrates with its own energy. Each frequency is independent, yet synchronized with the series as a whole. This new harmonic resonance carries us with it, lifting us into new dimensions of color, shape, form and concept, masterfully painted by Nativio. ■

Kenneth Paul Lesko Gallery

1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

JOHN NATIVIO: SOLO EXHIBITION | MARCH 18 - MAY 14, 2016

TROY GUA: SOLO EXHIBITION | MAY 20 - JULY 9, 2016

CINEMA 07: AN EXHIBITION OF CINEMA INSPIRED ART
SEPTEMBER 16 - NOVEMBER 12, 2016

Kokoon Arts Gallery

by William G. Scheele

KOKOON ARTS GALLERY has represented some of Cleveland's finest historic and contemporary visual artists for the past nine years at 78th Street Studios. We always exhibit work by Frank Wilcox, Paul Travis, Henry Keller, William Sommer, Jean & Paul Ulen, William E Scheele, Mary Wawrytko, Larry Isard, Charles Herndon, Gary Spinosa, Donna Webb & Joseph Blue Sky, Andrea LeBlond, Randall Tiedman, Michael Prunty and Michael Nekic. ■



Flats Scene, by Michael Prunty



Promethian Web #2, by Randall Tiedman

Kokoon Arts Gallery

1305 West 80th Street
Cleveland, Ohio 44102
wgsproductions.com
216.832.8212

FRANK WILCOX: ARTIST AS HISTORIAN

Curated by William Scheele
Presented at the Cleveland History Center (WRHS)
THROUGH MID-JUNE, 2016

23



Judy Takács

judytakacspaintspeople.com
chickswithballsjudytakacs.blogspot.com

Serenity Prayer
oil on canvas
by Judy Takács

NOIS to be Drawn & Quartered

by Karen Sandstrom



Artist Milan Kecman, member of the Northern Ohio Illustrators Society, works during the long pose at the 2015 D&Q.



Jordan Davis stepped in last year for founding master of ceremonies Michael Salinger.

THE ROOM is always crowded and loud, the distractions plentiful. But when teams of artists hunker down to compete in Cleveland's annual live drawing competition, the concentration gets fierce and the results are — well, perhaps better than you might expect.

Welcome to Drawn & Quartered, the eight-year-old annual event started by artists Deb Steytler and Juan Quirarte of the Murray Hill Life Drawing Group. Conceived as a cross between a World Wrestling Federation match and an art school life drawing session, D&Q has become an established part of Cleveland's ever-more-bustling visual arts scene.

"The idea was based on my life [teaching] at a high school that had lots of energy around teams," Steytler said. "I wanted that energy around all the great artists I know in Cleveland. And I think we've got it now."

Teams of artists draw models either striking a series of quick poses or a single pose for more than two hours. Afterward comes Olympics-style public judging. The team with the most points wins a trophy designed by Murray Hill group member Jack Flotte and bragging rights for the next year.

This year's event takes place on Saturday, April 23 at HEDGE Gallery in the 78th Street Studios. In addition to 2015 trophy holders Murray Hill Life Drawing Group, competitors will represent Dr. Sketchy Cleveland, the West Side Markers, and the Northern Ohio Illustrators Society (NOIS).

"It allows art patrons to see some of the skills artists employ, not just the final framed art," said NOIS president Ron Hill. "For artists, I think they like the competitive action. It's like the free-throw competition at the NBA All Stars."

Steytler agrees. "The drawing groups love to duke it out," she said. "I think everyone has stepped up their game, to get in better drawing shape, maybe have a concept before stepping up to the drawing board, for the edge."

This will be the second year for D&Q at HEDGE Gallery. Owner Hilary Gent said she is thrilled to host again this year.

"Drawn & Quartered is a spirited event, with a variety of artist styles jam-packed into three hours of intense competitive drawing. The energy is contagious!" she said. "This year, spectators also have the opportunity to bid on the work that is created during the event. Prices will be based on the time allotted for the pose, ranging from \$20 to \$75 for starting bids. We may even have a local celebrity or two posing." ■

Northern Ohio Illustrators Society

NOIS.com

DRAWN AND QUARTERED | 7-10 PM SATURDAY APRIL 23, 2016

HEDGE Gallery at 78th Street Studios, 1300 W. 78th St. Suite 200, Cleveland 44102

hedgearthgallery.com, 216-650-4201

VISUAL ARTS AT BECK CENTER

CLASSES WORKSHOPS EXHIBITS

REGISTER TODAY! Full Catalog & Online Registration at beckcenter.org

WINTER/SPRING 2016 CLASSES

Session 1: February 1 - April 2

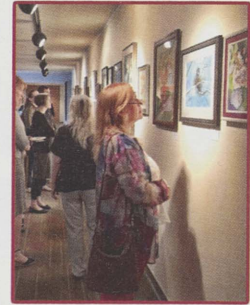
Session 2: April 4 - May 28

A variety of artistic opportunities for children, teens, and adults including:

Kids-N-Art | Watercolor | Art Discovery Studio
Life Drawing | Mixed Media | Pottery | Cartooning
Family Clay Time | Manga | Traditional Rug Hooking
Visual Arts classes for individuals with special needs

UPCOMING EXHIBITIONS

- Lakewood/Rocky River Rotary Juried High School Student Art Competition
03/16/16 - 04/17/16
- Beck Center Student Art Competition
05/27/16 - 06/26/16
- Beck Center Faculty Exhibit
06/30/16 - 08/20/16



THEATER

EDUCATION

EXHIBITIONS

OUTREACH

FREE GALLERY
EXHIBITIONS
YEAR-ROUND

beckcenter.org | 216.521.2540 x10

17801 Detroit Avenue in Lakewood
Just minutes from downtown Cleveland. FREE parking!

25

ART
FORUM
FRAMING
STUDIO

Turning Your
Treasures Into
Unique Works
of Art

17798 Detroit Ave.
across from
The Beck Center



216.221.6500

www.ArtForumFraming.com

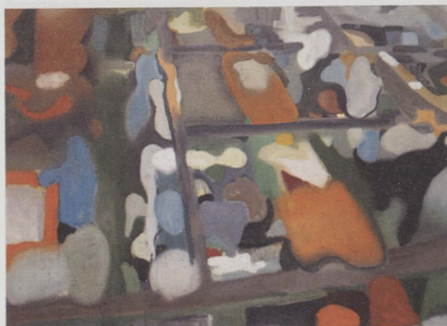
BREADSMITH
HAND MADE. HEARTH BAKED.™

18101 Detroit Ave. • Lakewood, OH • 216.529.8443
www.breadsmithcleveland.com

EMILY MELUCH

Popeye Explores *Eternal Return* and Monsters

by Josh Usmani and Omid Tavakoli



TOP ROW, LEFT TO RIGHT: Paintings by Michael Meier and Christian Mickovic. BOTTOM ROW, LEFT TO RIGHT: Mural by the Rust Belt Monster Collective; Group portrait of the Rust Belt Monster Collective.

Eternal Return

March 18 – April 15, 2016

Michael Meier and Christian Michael Mickovic both earned BFAs from the Cleveland Institute of Art—Meier in Drawing / painting in 2010, and Mickovic in Painting / drawing in 2012. Both also earned MFA degrees—Meier from the Sam Fox School of Design and Visual Art at Washington University in St. Louis in 2012, and Mickovic at Cranbrook Academy of Art in Bloomfield Hills, MI in 2015.

"The reference of eternal return becomes interesting in its breadth of usage," Meier says, noting that the term is used in explorations of religion, philosophy, and science. "In reference to our work, I think in idea and in form it relates to the construction of meaning that Christian and I both strive for in our work—a form of multiplicity that is conditioned by the age of

information. That information can be posited into several means and ends in which to communicate, like music, which can and has been used in many ways to exemplify multiple belief systems."

Rust Belt Monster Collective

May 20 – June 17, 2016

In May and June, Popeye hosts a special exhibition by the Rust Belt Monster Collective (RBMC). The show will feature dozens of large-scale murals and serve as the launch party for RBMC's first book, which documents most of the 40+ murals they have painted live in front of audiences during events around town, including at the Cleveland Museum of Art, IngenuityFest, Brite Winter, Great Lakes Brewing Company, and BAYarts.

RBMC co-founder Randy Crider says the murals – painted on panels and stored

afterward—"end up being a nice scrap book of Cleveland art events over the past four years. We're going to hang as many as we can on the walls."

The RBMC includes Erin Caruso, Randy Crider, James Giar, Ben Hale, Tim Switalski and Craig Worrell. The origins of RBMC and Popeye are both tied to Collinwood's Waterloo Arts District. RBMC met in Dr. Sketchy live drawing events at the Beachland, just steps from the site of Popeye's first exhibition.

"We started with a blog (rustbeltmonster.com), but it quickly became clear that we were strongest working together in front of an audience," Crider elaborates. "We've all supported each other through marriages, babies and bad super hero adaptations. It's corny as hell, but through painting we became a family. So we jump at any chance to paint together."

They'll do that at the closing reception, June 17.

For more information about Popeye Gallery, or to submit artwork for future consideration, please contact Omid.Tavakoli@popeyegallery.com or Josh.Usmani@popeyegallery.com. ■

Popeye Presents at Survival Kit

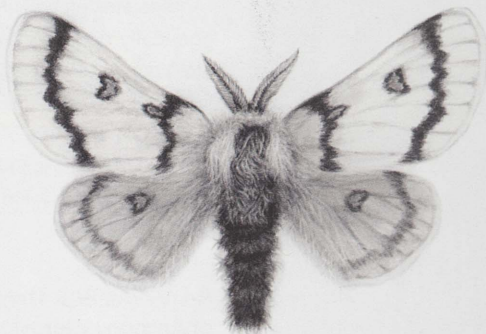
1305 West 80th Street
Suite 303
Cleveland, Ohio 44102
popeyegallery.com

ETERNAL RETURN: NEW WORKS BY MICHAEL MEIER & CHRISTIAN MICHAEL MICKOVIC
MARCH 18 – APRIL 15

RUST BELT MONSTER COLLECTIVE: THE FIRST FOUR YEARS | MAY 20 – JUNE 17

RECEPTIONS FOR EACH OPENING AND CLOSING | THIRD FRIDAYS, 5 – 9 PM

SURVIVAL KIT CO-FOUNDER BRIAN STRAW PRESENTS MUSIC | EVERY THIRD FRIDAY AT 9 PM



Kalman & Pabst Photo Group Fine Art Show

More than 600 pieces of artwork featured
by 20 local artists.

OPENING RECEPTION
May 13, 2016 5 p.m. to 10 p.m.

GALLERY HOURS
May 14, 2016 1 p.m. to 6 p.m.

A portion of proceeds benefit
The Hunger Network of Greater Cleveland.

3907 Perkins Ave., Cleveland, OH 44114 art.kpphoto.com



THE Pop Shop

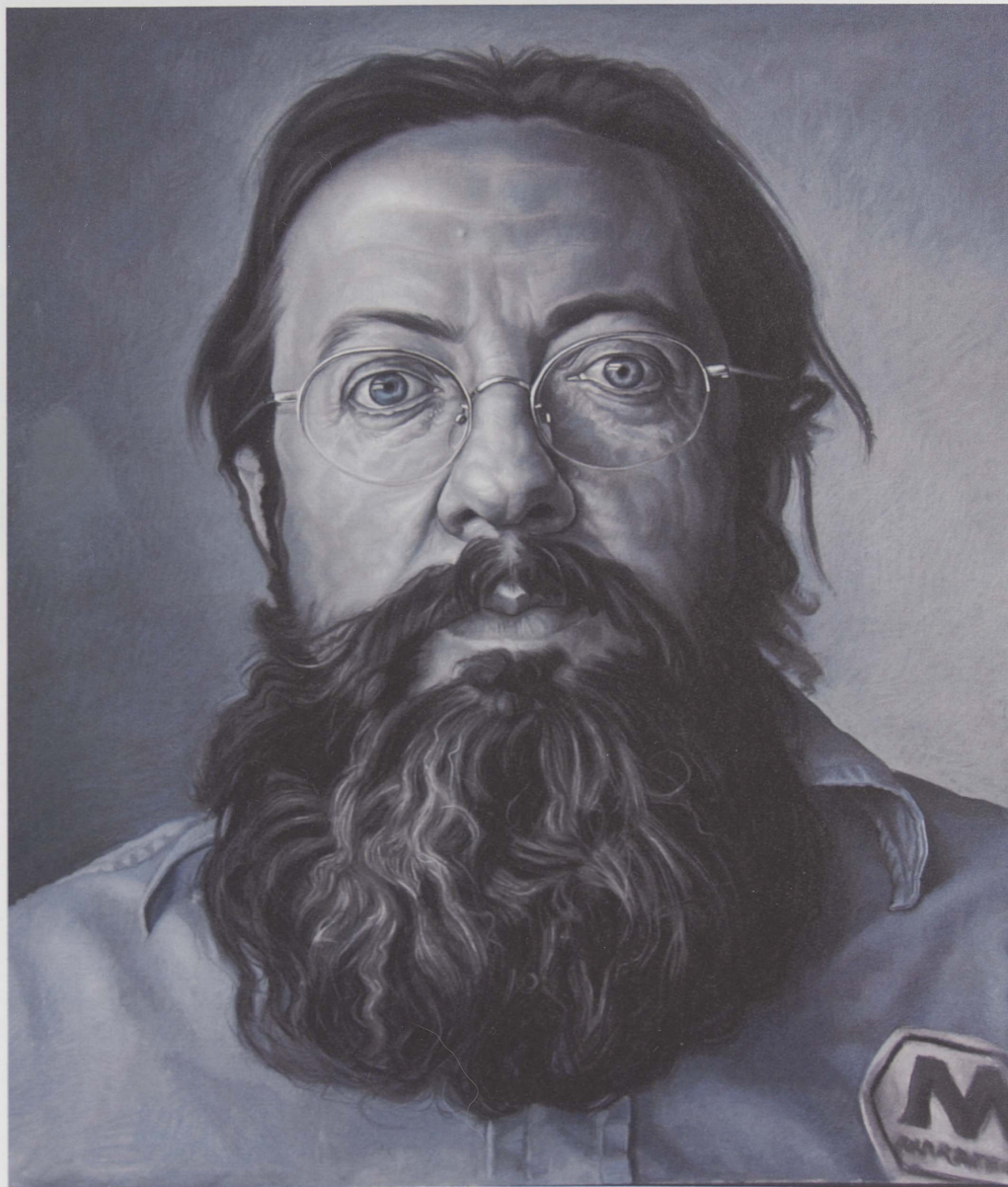
Innovative Custom Picture Framing

216.227.8440

PopShopGallery.com
17016 Madison Ave. Lakewood, OH

Tregoning & Company brings two distinct artistic visions in its Spring exhibitions

by William Tregoning



Mark Giangaspero, "Dr. Gombert," n.d. Pastel and graphite, 71 x 50 in.

Mark Giangaspero

February 19 – March 31, 2016

Opening on 3rd Friday of February and continuing through March, Akron artist Mark Giangaspero receives his first Cleveland solo exhibition, following on his acclaimed one-person show at the Butler Institute of American

art last year. The exhibition, *Face the Facts*, takes the viewer out of one's comfort zone to come before heroic scaled pastel and graphite portraits of his friends and family—works that reveal the compelling truth of our shared frailty and strengths as we mature.

"I approach the portrait as a collection of

visual facts, which create a plausible fiction," Giangaspero says. "The facts are a road-map of sorts."

These striking and unapologetically honest drawings are triumphant, and not soon forgotten. Giangaspero exhibited at the 2013 "B.P. Portrait Award" exhibition of the National Portrait Gallery, London.

A Thrilling Act: The Art of Anthony Eterovich (1916-2011)

April 15 – May 31, 2016

Opening on 3rd Friday of April and continuing through May, Tregoning & Co is proud to present "A Thrilling Act: The Art of Anthony Eterovich (1916-2011).

Tony Eterovich was a widely exhibited painter and draughtsman during his long career. He was exhibited by the Cleveland Museum and the trail-blazing New York gallerist Edith Halpert, and praised in the *New York Times*.

A life-long Cleveland resident born in Tremont, Eterovich for four decades was a beloved teacher in Drawing and Painting at the Cleveland Institute of Art. A half century of American Modern art movements are re-

flected in his transformative styles of painting, from American Scene Realism through Magic Realism to Photo Realism. His painting was infused with the swirling music of the American Songbook and movements of Modern Dance. Eterovich's art has not been seen by the market for over 25 years, regrettably.



Anthony Eterovich, "Table Charade," 1951 Oil on masonite, 30 x 40 in.

This retrospective exhibition is a Centennial salute to Eterovich on the 100th anniversary of his birth in April 1916, and is being shared in a landmark event by several Cleveland art venues: The Cleveland Institute of Art, ARTneo, and Artists Archives of the Western

Reserve simultaneously will exhibit Eterovich works from their permanent collections.

A catalogue with text by Bruce Checefsky and reminiscences by William Martin Jean and George Kozman will accompany the exhibition. ■

Tregoning and Company

1300 West 78th Street
Cleveland, Ohio 44102
216.281.8626
tregoningandco.com

MARK GIANGASPERO: FACE THE FACTS | FEBRUARY 19 – MARCH 31, 2016

A THRILLING ACT: THE ART OF ANTHONY ETEROVICH (1916-2011) | APRIL 15 – MAY 31, 2016

Galleries at CSU: Quest for Visual Splendor by Robert Thurmer

THE GALLERIES at CSU have an exceptionally diverse group of exhibitions planned for this spring:

In the North Gallery, 85 year old New York City based, world renowned artist Liz Quisgard presents: *The Ornamental Impulse: Form, Pattern, and Color*. This exhibition represents a manifestation of a compelling, personal quest for visual splendor spanning several decades. Propitiously for CSU, Liz Quisgard has graciously offered many of the works in the exhibition as a gift to Cleveland State University.

In the Center Gallery, Cleveland Heights-based visual artist, musician, and trans* advocate Craig Matis presents: *Tightrope: Walk The Line*—a wall installation that addresses the subject of the trans* community, and other works including artist books, video with original music, and graphic works.

In the Media Room, conceptual artist Blake Cook, Professor of Art at Tri-C, presents *Empty Gestures*—Innovative experiments in video and sound, exploring personal space and intimacy.

Finally, In the South Gallery, Ron Kroutel, Professor of Art, Ohio University, Athens, presents: *Go Figure: The Lone Figure as Subject*—compelling images of the human form representing the interior psychological experience of the isolated individual. ■



Liz Whitney Quisgard, "Quartet of Squares #1"

The Galleries at Cleveland State University

1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103

THE ORNAMENTAL IMPULSE: FORM, PATTERN, AND COLOR | MARCH 10 – APRIL 16

TIGHTROPE: WALK THE LINE | MARCH 10 – APRIL 16, 2016

GO FIGURE | MARCH 10 – APRIL 16, 2016

EMPTY GESTURES: IN THE MEDIA ROOM | MARCH 10 – APRIL 16

GALLERY CONVERSATION AT 4PM, FOLLOWED BY A RECEPTION | 5-8 PM THURSDAY, MARCH 10

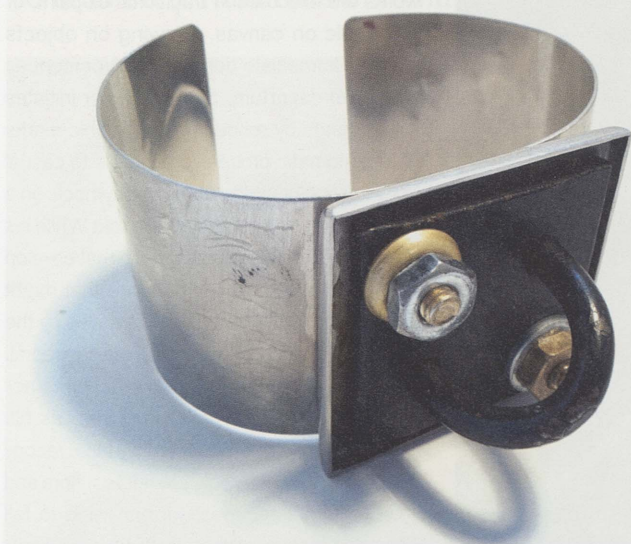
Trails
Gardens
Classes
Canopy Walk
Emergent Tower

Canopy Walk and Tower open April 1 - Nov. 1
9550 Sperry Road | Kirtland, Ohio | holdenarb.org



Sandy Buffie Designs: Unique Art and Sculpture moves to the Downtown District

by Sandy Buffie



Sandy Buffie creates jewelry using a variety of materials, including metal, enamel, recycled and upcycled products.



SANDY BUFFIE was a fixture at 78th Street Studios, on the West Side. But the burgeoning movement in downtown Cleveland called her name. "The explosion of permanent residents, the new park at Public Square, Heinen's, Playhouse Square and the rebirth of the Flats just demand more downtown retailers and artists" said Buffie, the award winning designer of unique jewelry and sculpture.

At the newly rebranded 5th Street Arcades, which connects Euclid and Prospect, Buffie found the perfect spot to both operate a working studio and sell from a storefront that boasts over 300 pieces of hand-made

isn't common; and often times I end up designing a piece to meet a specific need or to celebrate a specific event. I love what I do and I love to tell the stories behind my art and hear the stories that my customers want to celebrate."

Buffie designs and creates a wide variety of jewelry, from necklaces and earrings to cuffs, bracelets and brooches. But what sets her apart are the materials she uses. "I like roofing copper, wire, scrap metals, found objects; essentially anything I can get my hands on that inspires me to transform from old to new. My repeat customers like to bring me family

heirlooms, photographs from old scrapbooks, an old keepsake from days gone by with the request that I create something for a friend or family member that will bring special meaning. I love those projects. But most of what I sell is what I create in my studio in the back room, with my imagination as the only real limitation".

Buffie also offers instruction that she dubs "Girls Night Out". "I run classes that require no prior experience or special skills. We talk, we create, we drink a little wine and we eat a little chocolate. Every one walks away with a piece of art or jewelry that she created and fond memories of a fun night away from the daily stresses of life". Classes are available for groups ranging from 4 to 25 and for special events such as bridal showers, promotion parties and birthday celebrations. ■

Sandy Buffie Designs

530 Euclid Avenue
5th Street Arcades
Cleveland, Ohio 44115
sandybuffie.com

Shaheen Presents works of Nick Schutzenhofer



Nick Schutzenhofer, "Untitled," 2015, rabbit skin glue, pigment, and egg tempera on paper mounted on canvas, 41 x 33 inches

SHAHEEN is delighted to present an exhibition of new and recent paintings by Los Angeles based artist Nick Schutzenhofer. The exhibition will be the artist's first at the gallery. There will be an opening reception for the artist on Saturday, April 16th from 6 – 8pm.

The exhibition will continue through June 24.

Attracted to the medium's intense translucency, brightness, and capacity to dry quickly, Nick Schutzenhofer executes the majority of his paintings in egg tempera – a centuries-old medium seldom used in contemporary

painting — on sheets of paper that have been adhered to canvas using rabbit skin glue. Other works are executed in traditional oil paint, or encaustic on canvas. Drawing on objects from his immediate domestic environment as a point of departure, Schutzenhofer initiates his paintings by rendering calligraphic marks in an automatic process analogous to casual conversation or jotting notes and symbols on a notepad or in the margins of a book. While his paintings range in size from those that envelop the viewer's entire body to those that might only frame a torso, each work is driven by the visual proliferation of the minute and peripheral.

The shapes in Schutzenhofer's works accrue value through repetition; and, as his painterly marks multiply on the surface, recognizable forms, such as faces, figures, flora and fauna emerge tenuously, threatening to fall apart and recede into abstraction just as easily as they materialized in the first place. Marks that coalesce into visual networks evocative of rivers or dense forest canopies also suggest intestines and twisted capillaries. The scenes refer in near- equal measure to the historically weighted subject of figures navigating sublime landscapes, and to that landscape as representative of the figure's wild interior. Ultimately, Schutzenhofer's images require a viewer willing to entertain ambiguity, and one who anticipates that at any moment the parts might lose their hold on each other and topple back into disorder.

Nick Schutzenhofer's work has appeared in both solo and group exhibitions in Chicago, where he received his MFA from the School of the Art Institute of Chicago (2014), and in Los Angeles, where he currently lives and works.

We are indebted to Nick Schutzenhofer and artist/writer Em Kettner, both of whose musings on Nick's work served as the basis for and are quoted extensively in this text. ■

SHAHEEN

740 West Superior Avenue
shaheengallery.com
216.830.8888

NICK SCHUTZENHOFER: CORSAGE NEW AND RECENT PAINTINGS AT SHAHEEN

APRIL 16 – JUNE 24, 2016

HOURS DURING EXHIBITIONS | TUESDAY – FRIDAY FROM 11AM – 4PM, AND BY APPOINTMENT

The Gallery at Lakeland Presents: A Visual Journey Through Northeast Ohio

40 studios | Hundreds of female artists | 1 month



Ancestors, by Betty Skufca. Image courtesy of the artist and Lakeland Community College.

ONCE AGAIN, in an effort to spread awareness of women's art, Lakeland Community College gallery coordinator and exhibition curator Mary Urbas leads the initiative to bring Northeast Ohio galleries and studios together for a common purpose: for each gallery to curate its own show dedicated to female art and artists during March to coincide with Women's History Month. Sixteen venues participated in 2014. This year, there are 40. "I thought, wouldn't it be a great idea to have area galleries and studios join me in

spotlighting Women's History Month. The initiative helps some lesser known galleries increase their visibility," said Urbas. "This collaboration strengthens bonds among the artists and the galleries. If the artists succeed, the galleries succeed."

This is the ninth year that Urbas presents her women-focused exhibit, "From Woman IX: Created by women, of women, and about women," at Lakeland which runs Feb. 28 – April 1. This year features 33 female artists from Northeast Ohio, Columbus and Indiana.

Call for artists

The Gallery at Lakeland invites local and regional artists to submit artworks for judging in the Seventh Annual May Show Juried Art Exhibition, the first week of May 2016. Cash awards include The "Best in Show" prize of \$1,500. Drop-off deadline for May Show entries is Monday, May 9.

Visit lakelandcc.edu/gallery to download entry form and to see the list of galleries participating in the Women's History Month art exhibition initiative. ■

The Gallery at Lakeland Lakeland Community College

7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7000

**FROM WOMAN IX...CELEBRATE WOMEN'S HISTORY MONTH. CREATED BY WOMEN,
OF WOMEN & ABOUT WOMEN. CURATED BY MARY URBAS | FEB. 28 – APRIL 1, 2016**

ARTIST RECEPTION | MARCH 6, 3:30 – 5 PM

"WOMEN OF ACHIEVEMENT AWARDS" CEREMONY BEGINS AT 2 PM

LAKELAND COMMUNITY COLLEGE VISUAL ARTS STUDENT EXHIBITION
APRIL 10 – MAY 5

GALLERY HOURS | MONDAY – FRIDAY 9 AM TO 9 PM | SATURDAY AND SUNDAY 9 AM TO 5 PM

Flux Metal Arts: Connecting Community by Kim Baxter

MAKER, creative, artist, or lover of art... Whatever you choose to name yourself, we are all connected to an incredible and diverse community at Flux Metal Arts.

Join us for our first multi media exhibition, *Common Threads: a Celebration of Artful Hands*, a collaboration of creative community touched by Janet Urbanick and the Artful Hands Studio. Sharing a lifelong love of the arts, Jan had a special way of teaching others to find joy in making the most of their creativity. We honor her legacy with an opening artist reception 6 – 8 pm Saturday,

March 19, and the exhibition will be on view through April 2.

Returning for her third workshop, New Jersey artist Liza Nechamkin returns April 1 – 3 for her three day *Hydraulic Forming Combined with Chasing and Repousse'* workshop. Learn to combine hydraulic forming with chasing & repousse' to produce unique hand chased pieces suited to be replicated one or many times.

Nomadic artist Casey Sheppard is an avid mountain biker, freelance writer, metalsmith, and adventurer. She's currently on the second

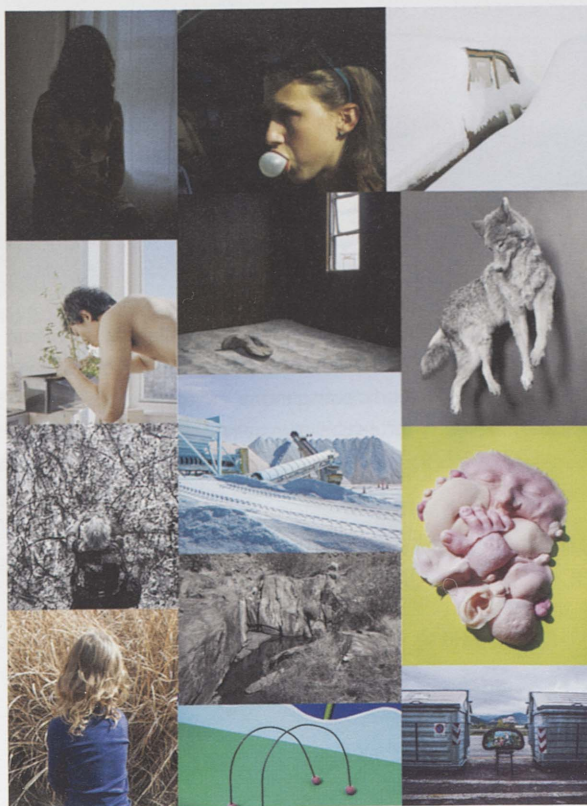
half of a solo yearlong road trip to connect these communities. Living on the road and traveling in her converted Ford Transit Connect, Casey will be returning to Flux April 17-18. Along with sharing her experiences, she will also teach her workshop *Pipe Dream Jewelry: PVC Pipe Technique with Exploration in Cold Connections*.

Want to make a connection with your creative side? Join our creative community in the studio! Visit fluxmetalarts.com for a complete list of classes and events. ■

Flux Metal Arts

8827 Mentor Avenue Suite A
Mentor, Ohio 44060
www.fluxmetalarts.com
440.205.1770

COMMON THREADS: A CELEBRATION OF ARTFUL HANDS | MARCH 19 – APRIL 2
OPENING RECEPTION & CELEBRATION | SATURDAY, MARCH 19, 6:00 - 8:00 PM



2731 Prospect presents innovative work in painting, sculpture, photography and works on paper by established and emerging artists from the Cleveland area and beyond.

EXHIBITIONS

FEBRUARY 12 – MARCH 19, 2016

Looney Tunes – Paintings by Alan Crockett

Temperature Reset – Paintings by Ian Hagarty

Reception: Friday, February 12 from 6:00 – 9:00 pm.

MARCH 25 – APRIL 30, 2016

Foreign Exchange – Features awardees selected by jurors from Foreign Exchange international photography competition.

Cutting Edge: New Works in Collage by John Hundt, Andrew Raz, Adrienne Slane and Leigh Wells

Reception: Friday, April 1 from 6:00 – 9:00 pm.

Special Event: MOCA Cleveland hosts Foreign Exchange:

Panel + Preview on Thursday, March 17 at 7:00 pm.

This event is held at MOCA.

MAY 6 – JUNE 11, 2016

Familiars – Soft Sculpture by Lauren DiCioccio

Emerge: New Photography CLE - Jacob Koestler,

Amelia Maslen and Dale Rothenberg

Reception: Friday, May 6 from 6:00 – 9:00 pm.



Please check
www.2731prospect.com
for additional gallery events
that accompany each exhibition.

The Morgan: Nationally Recognized Artists and Educators

by Kyle Holland



LEFT: Moku-hanga, a Japanese wood block printing technique., RIGHT: Pulling sheets of "hanji" on a large deckle. INSET: hand made tools.

THE MORGAN Conservatory is proud to have nationally recognized artists and educators teaching workshops that are open to all skill levels from beginners to professionals. We're offering workshops in papermaking, book arts, letterpress, printmaking and, for the first time ever, tool-making!

If you love working with your hands, start the summer off by taking the Tool-making from Bone workshop with Shanna Leino to learn how to form and finish your very own bookbinding tools that will fit perfectly in your hand. Come back and use the tools you've made in one of our bookbinding or box-making workshops that cover everything from traditional bookbinding to bindings that would make great journals or structures that lend themselves to artist books.

Take advantage of the Morgan's extensive collection of lead, wood and even oversized type by taking a printmaking or letterpress workshop, including TypeFACES with Esther K. Smith and Dikko Faust, which will teach you about typographic history and book design basics as well as how to operate and print using the equipment in our printshop.

If you're interested in a non-toxic process that you can do at home or in a classroom, the Mokuhanga: Introduction to Japanese Woodcut workshop with April Vollmer would be perfect for you. This workshop will teach you about a traditional Japanese process that will also cover an important chapter in the history of printmaking.

Speaking of traditional, we are also offering summer workshops that give you the

opportunity to study and learn traditional Korean, Islamic and Japanese papermaking with renowned researchers, practitioners and artists. Take advantage of the first Hanji (Korean) papermaking studio in the U.S. and learn how to make versatile paper in the Korean tradition in our Make and Use Hanji workshop with Aimee Lee. In addition to processing the fiber by hand, you will also transform the paper you make with joomchi and jiseung techniques, creating paper that behaves like fabric, thread, yarn and rope.

Registration for our 2016 summer workshops is now open. Visit us at Morganconservatory.org to browse our full list of summer workshop offerings. We are offering a 10 percent early registration discount until April 15, and gift certificates are available. ■

The Morgan Art of Papermaking Conservatory & Educational Foundation

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

FROM THE GROUND UP: SURFACE AND DIMENSION JURIED EXHIBITION:

SUBMISSION DEADLINE: MARCH 12
EXHIBIT DATES: APRIL 1–MAY 7, 2016

Love Lunes Over Buckeye

by LAND Studio Staff

BUCKEYE Avenue on Cleveland's east side is a bustling corridor and home to historic buildings and hosts of pedestrians. While busy, the corridor is missing a bit of street appeal. But Buckeye Avenue is about to get some serious love from a LAND studio project called "Love Lunes Over Buckeye."

Through grant funding from the National Endowment for the Arts and the Saint Luke's Foundation, LAND studio is facilitating a public art installation project that engages the community and brings life to eight sites along Buckeye Avenue.

"Love Lunes Over Buckeye" will connect, celebrate, and tell the story of the neighborhood through poems curated and written by local poet DL Woure'.

Woure' is a local poet, born and raised in Buckeye, who got serious about poetry while serving in Iraq and upon his return to Cleveland started teaching youth about writing and poetry through the "Griot Project."

"Love Lunes Over Buckeye," is a series of poems in the Lune format, also known as the American Haiku. Woure' is drawing inspiration from the Buckeye neighborhood and stories from the community to form 5-3-5 syllable poems. To further engage the neighborhood, Woure' hosted a Lune contest with a ninth grade class at John Adams High School and the Buckeye Boys and Girls Club to have a poem featured in the series.

LAND studio and Woure' are currently working with Little Jacket, a local design firm, to turn the final lunes into 2D and 3D public art installations that weave a community story along Buckeye Avenue. The project is slated to be installed during National Poetry Month, in April.

Visit land-studio.org for project updates and more information. ■

Knowing your neighbor
will transform
love into power

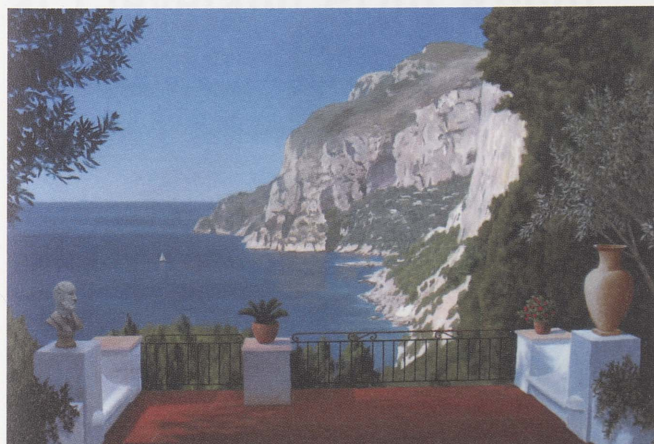
— D.L. Woure

Lune, or American Haiku poetry by DL Woure (who was born and raised in the Buckeye Neighborhood of Cleveland) will be installed along Buckeye Road in April. Woure's collaborators include LAND studio, Little Jacket design studio, and students of John Adams High School and the Buckeye Boys and Girls Club.

LAND Studio

1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Orange Art Center: Return of the Snowbirds by Deborah Pinter



Landscape by James J. Jackson. Image courtesy of the Artist and Orange Art Center.

THE ENERGY at the Orange Art Center this spring is off the charts. The snowbirds are back and the staff has diligently been working to provide a smooth transition as the OAC and the Orange Community Education & Recreation Department merge.

Dino Massaroni. This painting class will give you the opportunity to work from your own vacation photographs to create your idyllic landscape. This class as well as all the adult classes will continue to take place at the OAC while a few of the children's classes will move

We are happy to announce that most of our veteran instructors will return to provide the quality of classes you have come to love and expect, taught with the enthusiasm and professionalism you deserve.

We are offering a NEW Friday morning class, Mediterranean Landscapes, taught by

over to the Pepper Pike Learning Center.

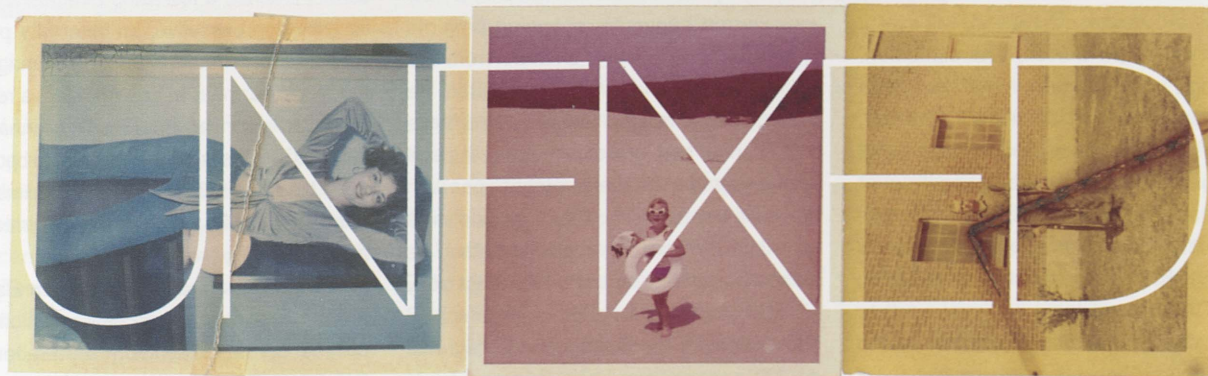
We are also offering a number of classes for kids after school and on Saturdays. New, Bling! Bling! Bling! taught by Leila Khoury is designed for grades 3-5 to explore the simple techniques of creating jewelry. Hope Zusy will be introducing kids to a different clay project each week in our Hurray for Clay Saturday Pottery Workshop series.

Please visit our website at orangeartcenter.org or orangerec.com for a complete list of classes and workshops for adults, teens and children. Here's to a creative spring. ■

Orange Art Center

31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
216.831.5130

37



THE FUGITIVE IMAGE

JANUARY 15 - APRIL 3, 2016

Dr. Kate Albers Lecture
"The Ephemeral Photograph: From Salt Prints to Snapchat"
Saturday, March 12th, 2 p.m.

Tom Persinger Gallery Talk and Performance
Sunday, April 3rd, 3 p.m.

TRANSFORMER STATION

1460 W. 29th St., Cleveland, OH 44113
www.transformerstation.org

Bonfoey presents Ron Barron: *Gleanings* by Micah Brown



For his *Adrift* series, Ron Barron has gathered flotsam and jetsam from the shores of Lake Erie and Long Island, and meticulously arranged it on a flat bed scanner to make large scale digital prints.

IN SPRING, 2016, The Bonfoey Gallery (1710 Euclid Avenue, Cleveland) will exhibit the works of Ron Barron. The exhibition, *Gleanings*, will be on view in our street level and lower gallery from March 4th – April 2nd, 2016. An opening reception with the artist and the launch party for the Spring issue of *CAN Journal* will be held at the gallery, Friday, March 4th from 5 – 8 pm. Come support local art and artists along with the newest edition of the *CAN Journal*.

Most artists create as a response to the world around them. Ron Barron has gone a different route and is making the world respond to him, directly manipulating it so

others may experience his world in a new way. Barron began his scanning projects in late 2010 with trash gleaned from the gutters, streets, and parks of Manhattan. He meticulously arranged the discarded items on a scanner bed, sometimes going through as many as forty different compositions with the same elements, to create large and small scaled abstractions. Through this method his *Trashcans* series was born. His latest body of work, *Adrift*, is a series of large scaled abstractions of the flotsam and jetsam that comes ashore from Lake Erie and Long Island. For *Gleanings*, prints from the *Adrift* and *Trashcans* series will be exhibited. He has

collected what man and earth has discarded and made it beautiful again. In 2012, Barron was given a solo show at The Butler Institute of American Art in Youngstown, Ohio. The exhibition titled, *Trashcans*, was presented in two installments of thirty works in the Butler's Beecher Center South Wing, Novak Gallery. A film by Richard Hahn and Megan Barron that documents the artist's process and the evolution of the project accompanied the exhibition and will be showing at Bonfoey's for the duration of the show. After receiving his BFA from Carnegie Mellon in 1959, Barron worked as professional dancer, a

school teacher, a television director, a public television executive, an inner-city public school administrator, a personal manager in the music business in Los Angeles, a record producer, a concert producer in Manhattan, and in 2009, life finally allowed him to become a full time artist. Barron considers himself a neo-Dadaist with undertones of Surrealism and Abstract Expressionism. For more information about Ron Barron – *Gleanings*, or other upcoming exhibitions, please contact The Bonfoey Gallery at 216.621.0178, or visit our website, bonfoey.com. For more information about the *CAN Journal*, check them out at canjournal.org. ■

Bonfoey Gallery

1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

RON BARRON: GLEANINGS | MARCH 4 – APRIL 2

OPENING RECEPTION & CAN JOURNAL LAUNCH PARTY | 5-8 PM MARCH 4

Four Years of Access, Education, and Exhibits at Cleveland Print Room

by Jeff Curtis



Red Hand, by Peter J. Cohen

JOIN US at the Cleveland Print Room this Spring as we plunge into our fourth year. Members of the Print Room have access to Cleveland's only community darkroom, where you can develop and print your own film. Members also receive discounts on classes and workshops — from how to shoot film, to darkroom printing and processing. We also offer specialized workshops on alternative processes, such as making and using pinhole cameras and creating cameraless images with

photograms. CPR has classes for all ages and levels of experience.

The Print Room is proud to bring a special selection of found photography from the archives of prominent New York City collector Peter J. Cohen in the exhibition *In Search of Red and Other Stories*, curated by CPR's Shari Wilkins and Sabine Kretschmar. The show opens March 11, with a gallery talk by Cohen scheduled to take place during the opening reception.

Capping the spring schedule is the *Cleveland Project* (May 20 - May 30), an exhibition featuring the work of the Cleveland Foundation's Creative Fusion artist-in-residence, painter Blessing Ngobeni from South Africa.

Reignite your passion for film photography at the Cleveland Print Room this spring. From gallery shows to photography workshops, there is something for everyone at the Print Room. ■

Cleveland Print Room

ArtCraft Building
2550 Superior Avenue
Cleveland, Ohio 44114
216.401.5981

IN SEARCH OF RED AND OTHER STORIES: FOUND PHOTOGRAPHS FROM THE COLLECTION OF PETER J. COHEN

MARCH 11 - APRIL 27 | RECEPTION 5-9PM MARCH 11 | GALLERY TALK 6:30PM MARCH 11

CLEVELAND PROJECT WITH BLESSING NGOBENI

MAY 21 - MAY 30 | RECEPTION 5-8PM MAY 21 | GALLERY TALK 1PM MAY 23

Twenty Years of Zygote Press

by Bellamy Printz



Michael Loderstedt, *Schiff Geschichte*, cut, folded & glued screenprint, 30" x 11" x 5".

WHAT does 20 years look like? Over 100 exhibitions, hundreds of classes and thousands of students and audience members, and of course the myriad artists who have worked at the shop—both in our current location and our original spot on 72nd street. Artists from five continents have participated in programs, worked with our resident artists, staff and community, and have left their inky mark on us. Our archives are teeming with history—at this point there are over 1300 works in our archives by more than 200 global artists—from unique monoprints, to books, to sculptural works and ephemera—there are also editions, variables and digital prints. All of it coming from Zygote's presses and artists. That's what 20 years looks like.

To commemorate Zygote's 20 years as one

of Cleveland's most unique and exuberant arts organizations, we are rolling out 20 free events for the public to catch printmaking fever. Throughout 2016, new and old audiences will have the opportunity to participate in a wealth of activities, all designed to engage people of all ages to learn and communicate about the awesome power of prints as we **FREE THE INK**.

Our schedule is full of special workshops, visiting artists from near and far, appearances at festivals with hands-on activities and more. We will be holding two WIP sessions, where artists show their works-in-progress, a Green Symposium about our new non-toxic initiative, and a full schedule of innovative exhibitions. In our first full year of producing editions at Ink House in the Waterloo district, we are

working with 5 artists who will give public talks about their work. There is something for everyone, and with all of this we are adhering to our mission to support artists creating new work, audiences exploring new ideas, and collaborations strengthening our community.

Our centerpiece exhibition, *ReUNITE: 20 Years in Prints*, will feature more than 30 artists who have worked within the friendly confines of Zygote Press over the years, lovingly curated by co-founders Liz Maugans and Bellamy Printz. The Zygote archives are a record of who and what has happened creatively since our inception, and there are hundreds of artists who have left exquisite examples of their works for inclusion.

Our signature programs: AIR, Monothon, the Dresden Residency program, along with

our other Rasmuson and Creative Fusion residency programs, are represented here. In ReUNITE, we have the opportunity to look back at some of the artists who have made Zygote Press what it is today. Prints by artists who were part of Zygote's earliest days in our first workshop in the old Buckeye Carbon building, like Gloria Plevin, Lawrence Channing, Reverend Albert Wagner, Wendy

Collin Sorin, and Laila Voss, as well as some who followed us to our new facility on East 30th, like Karen Beckwith, Margaret Yuko Kimura, Michael Loderstedt and Claudio Orso. Artists who are working at Zygote now are also prominently featured as we look to Zygote's future: Christi Birchfield, Corrie Slawson, Wendy Partridge, Dante Rodriguez, to name a few.

A highlight of the exhibition will be a special panel on March 19, moderated by William Busta, and featuring a reunion of Zygote's artist co-founders and alumni in what will no doubt be a lively and revealing review of the last two decades. It's just one of the many chances to take part in our anniversary year. Come see what 20 years looks like all year long at Zygote Press! ■

Zygote Press

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

REUNITE: 20 YEARS IN PRINT: CURATED BY LIZ MAUGANS & BELLAMY PRINTZ | MARCH 11 – APRIL 16
OPENING RECEPTION 6 – 8 PM MARCH 11

PANEL DISCUSSION WITH FOUNDERS, ALUMNI AND RESIDENT ARTISTS, MODERATED BY BILL BUSTA
1:30-3PM MARCH 19

ZYGOTE MEMBERSHIP DRIVE HAPPY HOUR /SCREENING OF PROCEED TO BE BOLD, ABOUT AMOS KENNEDY THE AMAZING LETTERPRESS PRINTER. WE WILL BUY YOUR FIRST BEER WITH ANY MEMBERSHIP! BRING A FRIEND! @ HAPPY DOG EAST | 6:30-8PM APRIL 14

CREATIVE FUSION RESIDENT ARTIST, ANILA RUBIKU ARTIST PRESENTATION | 10-NOON APRIL 23

ANILA RUBIKU CREATIVE FUSION ARTIST EXHIBITION | MAY 6 - 28 6-8PM

RASMUSON ALASKAN EXCHANGE RESIDENT ARTIST SARAH TABBERT, BREAKFAST PRESENTATION AND MEET THE ARTIST PARTY | 10-NOON JUNE 4

41

Prizm **The Artist's Supply Store**
Largest Selection & Lowest Prices of Art Supplies in Cleveland!

The Largest Art Supply Store in Northeast Ohio!

NEW West Side Location!

- Extensive Selection of Fine Art Supplies
 - Low Price Guarantee
- Special Orders • Quantity Discounts
- Trained Art Professionals to Assist
- Expert Custom Framing

LOCATED INSIDE Pat Catan's:
12775 Berea Rd. • Cleveland • 216-476-1190
1/4 Mile North of I-90 at the 117th St. Exit
Find us on Facebook!

Lissauer Gallery @ Shaker Historical Society

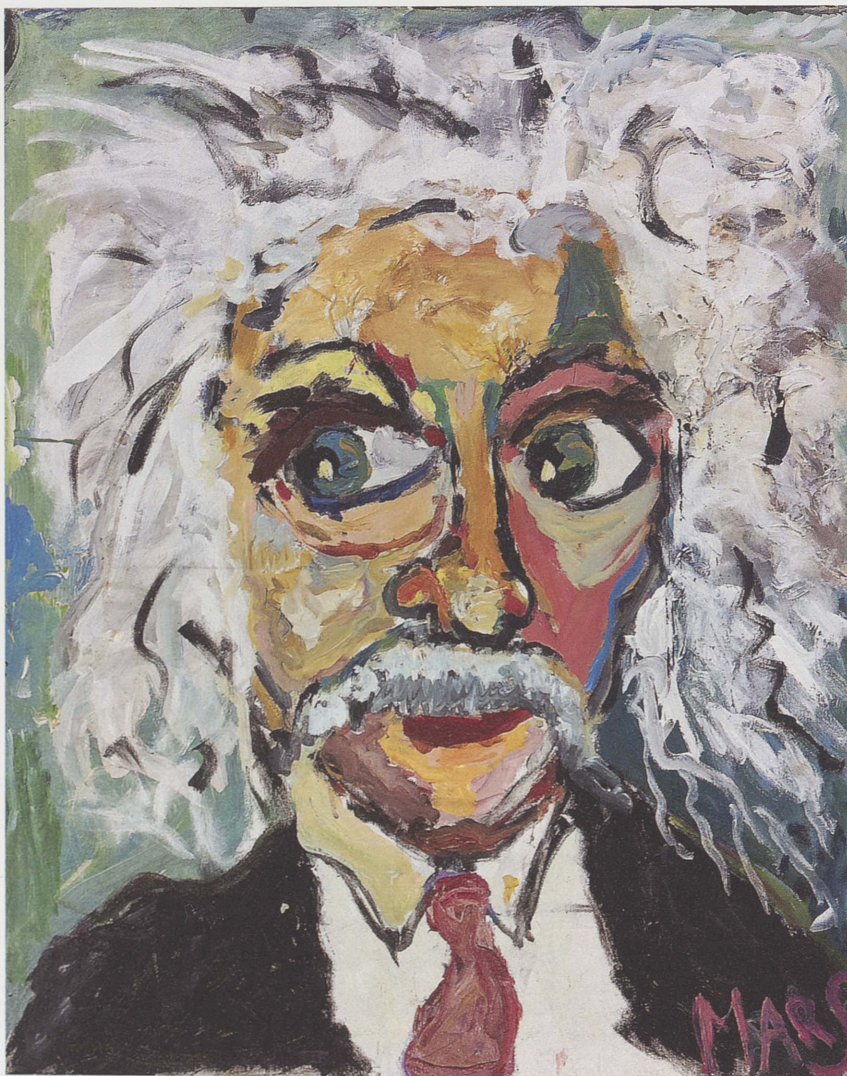


LESLIE DISCONT ARIAN

3.25.16 – 5.15.2016

216.921.1201

Art Therapy Studio: Creating Art for Wellness' Sake by Graham Shippy



"Albert Einstein" by Scott Mars, a Discover the Artist Within You artist.

Marc focuses on careful, calculated brushstrokes.

With delicate hand movements, Kat molds a clay sculpture.

Bill is putting the finishing touches on a week-long collage project.

Art Therapy Studio

12200 Fairhill Road
Cleveland, Ohio 44120
arttherapystudio.org
216.791.9303

No matter the medium, the goal of their artwork isn't to be sold; the goal is to heal. To grow mentally and physically. To communicate feelings that cannot be expressed through words. To discover and celebrate their inner creative abilities.

This is the basis for the Art Therapy Studio's (ATS) "Discover the Artist Within You" classes. We provide assistance with technique, but most importantly, we are a safe place to make art with others. Anyone with physical, emotional, cognitive or behavioral needs, or a person just seeking a wellness-focused environment in which to be creative, is invited

to learn and grow through our wide variety of class offerings.

Pioneering Art for Wellness

ATS has been providing art therapy services in the Cleveland community since 1967. Our founders, George Streeter, M.D., a psychiatrist/artist coping with tuberculosis, and Mickie McGraw, ATR-BC, an artist/therapist with polio, both recognized the therapeutic benefits of the artmaking process for the individuals they worked with as well as in their own lives.

They formed the Art Therapy Studio in collaboration with Highland View Rehabilitation Hospital (now MetroHealth Medical Center) as a hospital-based creative arts program to help patients and their families cope with the life-changing effects of trauma, chronic illness, medical treatment, and permanent disability.

A few years later, when the studio relocated out of the hospital, the staff noticed that members of the community facing various challenges, be it medical, physical, aging or other life changes, were seeking more accessible options for self-care. So, in 1977, ATS expanded its mission to include a community-focused program utilizing art for wellness, one of the first of its kind in the country.

"Our classes are designed to help adults and children grow, heal and develop their inner artists in a creative, safe and supportive environment," says Executive Director Shannon Scott-Miller, MA, ATR-BC. "They stand out from similar offerings because of our amazing staff of credentialed art therapists who have sensitivities and experience working with individuals dealing with a wide spectrum of limitations or circumstances. People are drawn to the environment that our art therapists create through their knowledge and ability to assist individuals in overcoming challenges and building on personal strengths."

Experience how art can open your life! Spring classes begin April 4th and are held at four locations throughout Cuyahoga County. Sign up through our website or contact the Art Therapy Studio at 216.791.9303 for more information. **E**



Seeking big picture people

Fine art
living outside
the frame.

Designed & made
in Cleveland.

4walls®

4walls.com/creative

43

Loganberry Books

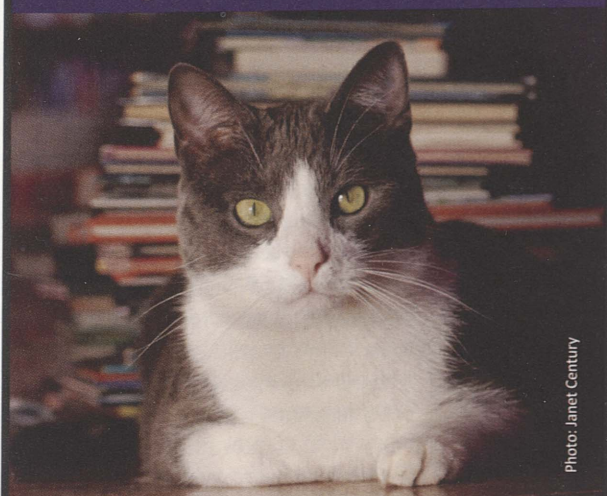


Photo: Janet Century

Edible Books Festival ♦ April 2
Independent Bookstore Day ♦ April 30

13015 Larchmere Blvd. ♦ Shaker Heights, OH 44120
books@logan.com ♦ 216.795.9800



inspired²⁰¹⁶

A BENEFIT FOR

4•30•16

Aloft HOTEL
CLEVELAND'S EAST BANK
OF THE FLATS

CENTER
FOR
**arts-
inspired
learning**

Affiliated with the national
Young Audiences
Arts for Learning network

Join Center for Arts-Inspired Learning for an evening of inventive art experiences, delicious bites, and crackling conversation. Take in the dazzling views of the emerging East Bank of the Flats from the Aloft Hotel, while celebrating the work of CAL.

For sponsorship information or to request an invitation, visit arts-inspiredlearning.org/inspired2016.



WHO'S A PROFESSIONAL ART APPRAISER?

by James Corcoran



ART APPRAISERS are a dime a dozen. The appraisal of art and other personal property is an activity not subject to governmental regulation.

The large roster of art appraisers includes art consultants, art dealers, gallery owners, antique dealers, curators, house liquidators and second hand stores, curators, and even old Aunt Sara who lunches every two weeks at the CMA and then takes a spin through the galleries, and her nephew Michael who is finishing up an MA in Ancient Chinese Art history. Starting tomorrow, you can be an art appraiser and there is no license, education, test or registration required.

Even artists may feel themselves more than qualified to offer their opinion on the value of works of art.

A professional appraiser is a horse of another color and operates in an environment where education includes written exams not only of the formal elements of a professional appraisal, but also substantive knowledge in fields of expertise. A strict and comprehensive code of ethics regulates the activities of these appraisers. Each professional appraiser is

required to engage in a substantial number of hours of courses in procedure and substantive fields as a condition of retaining certification. Those who meet these requirements are professional appraisers and their work is certified by the appraisal organization of which they are a member.

There are two major national appraisal organizations which have long histories of high professional standards: the Appraisers Association of America (AAA – based in New York City) and the American Society of Appraisers (ASA – located in Washington D.C.)

In addition, on the international level, the Royal Institution of Chartered Surveyors (RICS), established by Royal Charter in London in the 18th century now boasts over 10,000 certified members globally. The International Society of Appraisers (ISA – based in Chicago), formerly a for profit organization, has become a non profit and is making efforts to elevate its status. Curiously enough, their head office is run on a contract basis by a for profit organization.

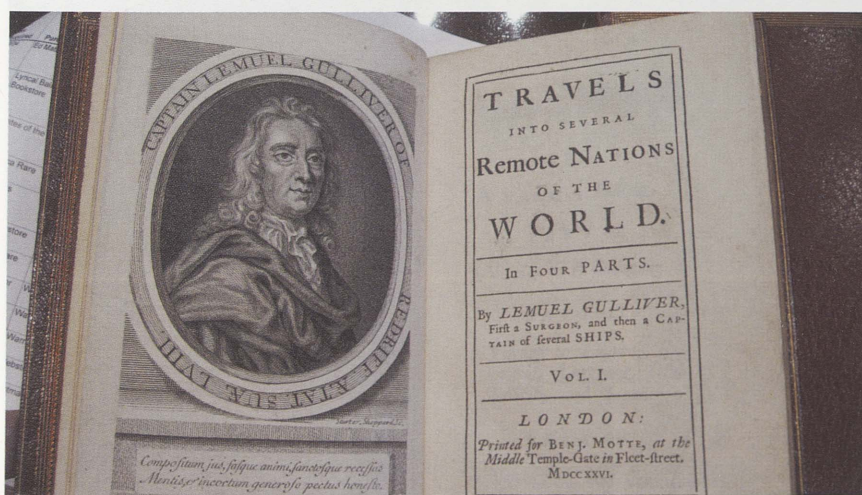
A search for a professional appraiser should begin with a visit to the website of one or more

of these organizations; certified members in good standing are listed together with contact information. The scrupulous can contact the organization to inquire about any pending or resolved complaints to the organization regarding an appraiser.

Because certified appraisers are bound by strict and comprehensive standards of ethics, and because of the mandatory education requirements and the ongoing requirements for significant time spent each year on continuing appraisal education, these lists are a good starting point in the selection of a true professional.

Starting in 2006, the IRS (which was being deluged with itemized deductions for charitable donations with vastly inflated values and numerous other deficiencies) persuaded Congress to enact laws (and then issued regulations) governing who can be an "IRS Qualified Appraiser" for a charitable donation in an effort to reduce fraud and incompetence. Among the requirements are:

1. Certified members in good standing of the top national appraisal organizations who are expert in the appraisal property being appraised;



Images appraised by James Corcoran include (from left to right): Moon Goddess, sculpture by Fred Schmidt, from a private collection in Cleveland, Ohio; The Triumph of Death, painting by Pieter Bruegel the Younger, formerly in Cleveland, courtesy of the Mildred Andrews Fund; Jonathan Swift's Gulliver's Travels, First Edition 1726, Private Collection Cleveland; Jazz Bowl, by Viktor Schreckengost, Private Collection Cleveland.

2. No conflict of economic interest and no personal connection with the donor.

Conflicts of interest (an ethical matter) include:

3. Dealers/galleries appraising works of art which they sold to the donor, or to a family member or relative of the donor;
4. Appraisers who are affiliated by marriage or by blood with the donor;
5. Appraisers who, in the ordinary course of their business, regularly perform work, not limited to appraisals for the donor or for related parties.
6. In instances where the appraisal is not for purposes of charitable donation or probate/estate tax purposes, the appraiser must not have a prospective or future in the property, either as a purchaser, or as a liquidator or auctioneer.

"Wait a minute," you say: major New York auction houses as well as regional and local auctions houses and household liquidators and galleries or shop owners regularly violate these rules by appraising property which they will buy, or which they are designated to sell.

In fact these are not appraisals at all, but merely the estimate of what the specific liquidator, auctioneer, or dealer thinks they can get for the property in question, without regard to fair market value in the highest and best market in which the property could be sold. In these instances the "appraiser" is not acting independently and without bias; instead the appraiser is acting in a situation in which bias against the interests of the client is virtually assured.

Selecting a Certified Professional Appraiser whose independence is guaranteed by the canons of ethics of their organization is your assurance of a truthful, accurate, and reliable valuation. The appraisals produced by these organizations are certified by the organization itself. The best any other appraiser can offer is a self-certified document in which they affirm that they have behaved professionally. ■

This is the first in a series of articles dealing with appraisal issues, including exploration of the various types of appraisals, and the situations in which appraisals are necessary or desirable.

Corcoran Appraisal Group, International

12610 Larchmere Boulevard
Cleveland, Ohio 44120
CorcoranFineArts.com
216.767.0770

Rooms To Let: CLE Returns to Slavic Village for a Third Year

by Elizabeth Grace



Artists have used houses as canvas and, installation space and for community workshops as part of Rooms To Let for the past two years. These Images are from Rooms To Let 2015. The event returns to Slavic Village for a third year in May, 2016.

ON MAY 21ST and 22nd, 2016 the next generation of *Rooms To Let*: CLE will transform a neighborhood street as the innovative installation returns to Slavic Village for a third year. Led by Slavic Village Development, *Rooms to Let* seeks to re-invision one of Cleveland's most diverse and authentic neighborhoods, as it strives to illuminate a community in the midst of recovery. Dozens of artists and makers will

create works in vacant homes—some slated for demolition, and others for rehabilitation. The event will also feature live music as well as interactive and performance art.

This year, a maker's house will be the setting for "makers" and "tinkerers" who will help visitors create their own works using 3-D printing, CNC tooling, metalworking, woodworking, cooking, baking, clothing and coding. Works and practices that have a strong focus on using and learning skills and applying them to reference designs will be prioritized.

Artists interested in transforming spaces in three vacant homes in Slavic Village will be selected by curators, Dana DePew (artist), Sai Sinbondit (Designer at Bialosky + Partners Architects), Amy Krusinski Sinbondit (ceramics/sculpture), and Scott Pickering

(artist). Curator Dana Depew, a 2016 CPAC Creative Workforce Fellow, commented "I look forward and am extremely excited to participate once again in this project. Rooms to Let: CLE offers the unique opportunity to utilize a vacant home that has a date with the wrecking ball as a non traditional exhibition space. The participating artists and curators enact their vision in order to give these spaces a proper eulogy."

Rooms To Let: CLE is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

Slavic Village Development is the non-profit neighborhood redevelopment organization serving the Slavic Village neighborhood of Cleveland with over 35 years of experience in community development. **C**

Rooms To Let Cleveland

Slavic Village Development
slavicvillage.org
elizabethg@slavicvillage.org
216.429.1182 ext. 102

Tremont Community AIR Tile Mural

JIM VOTAWA



Nationally recognized artist Angelica Pozo, a Tremont resident since 1984, will work with the community on a tile mural for Lincoln Park, as part of the Tremont Community Artist In Residence (AIR) program.

LIFE IN TREMONT is surely enriched by the many professional artists of varying disciplines who live and work in the neighborhood. Angelica Pozo is one of those artists. Pozo, a Tremont resident since 1984, is a nationally renowned ceramist who specializes in tile, creating large public art works that often engage community in the process. She has worked with all types of populations throughout Ohio and around the country and is excited to finally be working with members of her own community Winter/Spring 2016 to collaboratively create a ceramic tile mural for Lincoln Park.

The project grew from the initiative of a few neighbors, including Angelica, with big dreams of a mural for Lincoln Park. Angelica felt that if we could engage community in hands on art making experiences, we could get funding for the project from the Ohio Arts Council, which stresses the need for life long arts making experiences for Ohioans of

all ages. So under Angelica's guidance, the group, Tremont Community AIR (Artist In Residence) Program was created in 2014 and started working towards that goal.

Angelica has been on the artists' roster of Ohio Arts Council's Arts Learning, Artist in Residence Program since 1987. Through OAC Angelica has completed dozens of residencies, many of which resulting in a collaborative tile mural. Her expertise were utilized in writing and securing our OAC Artist in Residence grant. A Neighborhood Connections grant helped with the match. The remaining funds continue to be raised through neighborhood fundraising efforts.

The mural will include tile panels of historic images painted onto the tile by a core group of artists from amateur to professional, including a class of Tremont Montessori advanced art students. Tremont History Project has been compiling the images that those artists will work from.



The mural also offers opportunities for those of lesser artistic skills. The b&w historic images will be surrounded by 750 colorful tiles which the community is invited to decorate at sessions set up through the block clubs and at neighborhood establishments. Angelica is also planning some outreach to engage some neighborhood congregations and youth and senior groups.

A goal of this project is to build bridges between these diverse groups and unite them behind one permanent expression of our neighborhood's creativity. The process of engagement is just as important as the finished product. It will illustrate to all how working together we can achieve great things. "Today's Tremont grew from using arts as an economic engine, now we are using arts to build and enrich the community," Angelica Pozo.

The final mural will create a colorful focal point within the Park and gives Tremont residents a sense of pride and ownership for a job well done together. ■

47

Tremont Art Walk

c/o Tremont West Development
2406 Professor Avenue
Cleveland Ohio, 44113
tremontwest.org
216.575.0920

TREMONT ARTWALK: SECOND FRIDAYS, EVERY MONTH

MARCH 11
APRIL 8
MAY 13
JUNE 10

A Legacy and Re-Invention at Artists Archives of the Western Reserve

by Mindy Tousley, executive director, AAWR



Kim Bissett is one of five artists featured in *Reinvention*, March 12 - May 7.



Reflections No. 43B, Acrylic pigment on canvas, by Adele Marihatt

ON THURSDAY March 10 the Artists Archives opens *Reinvention*, a selection of works by Ruth Bercaw, Kim Bissett, Terry Klausman, Andrew Reach and P.J. Rogers. The exhibition documents the story of five artists who reinvented themselves and their work in order to overcome limitations forced on them because of traumatic injury, aging or disease. For each of them, the acceptance, adaptation and evolution resulted in the production of powerful, original bodies of work in divergent directions.

Bissett, Klausman and Bercaw all turned away from making sculpture to working on paper. Bissett suffered from nerve damage, which made it impossible to continue her work in bronze and stone. She literally was told to not "use her hands." Her determination to continue working and communicating as an artist led her to start drawing with her feet. Some time later, when she regained use of her hands, her evolution resulted in a body of work that could be categorized as paper reliefs constructed by layering, laminating, sanding, tearing, cutting and reassembling.

Klausman worked as a welder for over 20 years and had just reignited his artistic

practices fabricating steel sculpture when an accident at work nearly cost him three fingers on his right hand. After a brief period of post-surgery depression, he decided to figure out how to draw with his left hand. The line that he developed during this time became the basis for a whole new body of work, which he has explored in many different directions for the past 5 years.

Bercaw, a painter, had gained much notoriety for her large geometric wall reliefs which combined aspects of sculpture and painting. As she aged, the demanding reliefs caused her constant pain in her hands. She contemplated giving up life as an artist but eventually found a creative solution in the use of printed papers collaged into a "visual manifestation of our knowingly positive attitude toward life, and beauty in a variety of forms."

Reach and Rogers both turned to the computer as their tool of choice, and to digital prints as a chosen mode of expression. Rogers was a nationally known print maker

who developed allergies to her materials and eventually wound up making digital prints. Her search to recreate the tonal qualities of the aquatints she loved led her first to photography, electrostatic prints and finally to working with Photoshop on a PC, well into her last years of life.

Andrew Reach, disabled because of a spinal disease, had to give up his career as an architect. For Reach, making art is a daily therapeutic regimen that keeps him balanced both physically and spiritually. When describing his sizable canvas prints he writes "Using color and geometric fragments akin to bits, I recombine them, in a visual dance of color, composition and optic play to imbue in them a kinetic sense of movement—a stand in for my ability to move freely through the world without pain." ■

Adele Marihatt: Found in Translation

by Douglas Max Utter

IF THERE is a central theme flowing gently through Swiss-born Adele Marihatt's subtle paintings, it is the concept of translation. Any art is a matter of representing one type of reality in terms of another, as flesh becomes wood or metal or stone, or a range of feelings is conjured from a combination of musical sounds, or words on a page re-create events. But in Marihatt's case the translations are of a somewhat different order.

Named Adele-Marie Hatt at her birth in Winterthur, and married in 1969 to the pathologist Vincent Monnier (now a Professor at Case-Western Reserve University), the painter was known professionally as Marihatt, exhibiting under that name in many shows, first in Geneva, then later in New York, and from 1982 in Cleveland (and elsewhere in the US), until her death in 2010. Although she showed early promise as an artist, submitting a prize-winning design for a stained glass window to be installed in the National Library at Bern when she was just 16 years old, she initially pursued a career in science. She earned an MS in Physiology in the late 1960's

and went on to study medicine for several years at the Universities of Bern and Basel. Then in 1972, around the time Stephanie, the second of their three children, was born she went back to painting and continued steadfastly with that art for the rest of her life.

Some of her most widely exhibited works, on view in the current show, were inspired more than twenty years later by a trip to Japan, at a quiet pond in the garden of a teahouse in Osaka on a rainy day in 1994. Unlike most abstractions they refer to a specific reality, to water, and are executed in the manner of some color field paintings, using acrylic pigment as a stain on unprimed, stretched canvas. Reflections #10 measures about five by four feet and presents a poetic juxtaposition of lavender and pink, with a cloud-like mass of purplish tones at the top united across a rose-colored central area to a passage of purple horizontal shapes; these could be waves, or low-lying clouds, or an archipelago viewed from a high place. Then there are the math equations, scrawled in the painting's rose expanse. This is "Bernoulli's

Theorem" according to the painting's subtitle, and when we learn that the Swiss mathematician and foundational physicist Daniel Bernoulli was the first to understand certain aspects of fluid mechanics, we begin to see Marihatt's painting as a feat of translation.

In related works she inscribes lines from poems by e.e.cummings and Cleveland poet Christopher Franke in a barely legible dot-matrix format – like bubbles – across watery reflected images. The formula or principle in Reflections #10 is a different sort of poem – a formal expression of the way a fluid squirts over an area of low pressure, making things like carburetors and airplane wings feasible, as well as atomizers and a thousand other devices. In Marihatt's painting, on the right, a waterspout shape that joins the two lavender patches expresses this idea in purely painterly terms. Her gestural image here serves as a bridge between modes of understanding, and more movingly, between the phases of Marihatt's own passions and gifts. She translates the energies of youth and maturity back and forth across the changing pressures of a life. ■

49

Artists Archives of the Western Reserve

1834 East 123rd Street
Cleveland Ohio 44106
artistsarchives.org
216.721.9020

REINVENTION: WORKS OF PJ ROGERS, ANDREW REACH, TERRY KLAUSMAN, KIM BISSETT & RUTH BERCAW | MARCH 12 – MAY 7 | OPENING RECEPTION THURSDAY, MARCH 12

Reinvention Studio Tours: Join us in April for up-close and personal tours of the artists' studios. Please contact AAWR for times and details

THE NEW NOW: SUBMISSION PERIOD | OPENS MARCH 15

Online submissions only, via artistsarchives.org

COLLECTING ART SERIES | MAY 5, 6:30 – 8 PM

Collecting Contemporary Ceramics with Garth Clark, a leading expert in the field will discuss the new role ceramics is playing in the 21st century and why.

NO ART LEFT BEHIND | SUNDAY MAY 15, 4 – 7 PM

A Fundraiser for the AAWR Oral History Project that guarantees everyone leaves with an original piece of beautiful artwork! For details and tickets contact AAWR

CERAMIC INVITATIONAL | MAY 26 – JULY 9 | OPENING RECEPTION 5:30 – 8 PM THURSDAY, MAY 26

A selection of Ohio's finest ceramic artists, curated by Lakeland College Gallery Director Mary Urbas

OUT OF THE ARCHIVES: SELECTED WORK FROM THE AAWR COLLECTION

JUNE 22 – JULY 13

At the Beachwood Community Center.

ADELE MARIHATT | THROUGH JULY 1

Presented by ArtSource and the AAWR Legacy Society at the Penton Media building, 1300 E 9th St, Cleveland

The Cleveland Arts Prize Recognizes Architect Peter van Dijk

Interview by Henry Adams, PhD



Peter van Dijk

PETER VAN DIJK, FAIA, Architect and 1969 Cleveland Arts Prize Recipient for Architecture, will be the 2016 Cleveland Arts Prize Special Honoree. Few figures have so profoundly shaped Cleveland—and done so for the better. The architect designed some of the best buildings in the region, including the Blossom Music Center; has played a major role in historic restoration; and for decades has quietly played an active and positive role in civic design and planning, and arts activities of all sorts. The CAP's announcement makes a good opportunity to interview him about his rich and varied career, and how it happened that he has spent most of it in Cleveland.

Adams: You've become a Cleveland fixture, but I assume you're not originally from here. Where did it all start?

Peter van Dijk: My family was Dutch and my Dad worked for the Royal Dutch Shell oil company. I was born in Indonesia, but I don't remember that. When I was young we moved to Venezuela, which was then and still is the center of major oil operations. It was nice living in the tropics. I grew up in a Dutch colony of about sixty families and attended school with other Dutch kids. When my brothers and I lived in Venezuela we were out in the sticks and couldn't buy things, so we made them. We made kites, models, a tree house, and things like that. And we were always drawing. We didn't have TV or anything like that. So

we entertained ourselves. I think that had a lot to do with why I became an architect. Of course I also grew up in an international way. I'm fluent in Dutch, Spanish and English, and conversant in Italian, French and German. I think it's important for architects to travel and know other civilizations and countries.

Adams: Did you move around in your early years?

Van Dijk: Every three years they brought people back to Holland. At that time it took about three weeks to get from Venezuela to New York and then by ocean liner to Holland. In 1939 we went back and I entered a boarding school in Holland but then World War II started and my parents decided to get us out. Fortunately, Holland was still a neutral country so we were able to go down the French west coast and back to Venezuela. At that point my brothers and I attended a school in Curacao, an island off the coast of Venezuela which was a Dutch colony. We attended a Jesuit school, and boarded with a family there.

In 1945, when Holland had been liberated, and the war was slowing down, the family went back to Holland, to The Hague where Shell's headquarters were located. Then I returned to the United States, attended High School in Mamaroneck, New York, in West Chester county, my first experience in an American school; and then went on to the University of Oregon.

Adams: When did you decide to become an architect?

Van Dijk: At the University of Oregon, I majored in architecture. Probably my most memorable experience was when Buckminster Fuller came as a visiting scholar and we built a geodesic dome.

From 1953 to 55, after graduating from the University of Oregon, I served in the army, and then went on to MIT on the GI Bill. It was an exciting experience just being in Cambridge, which at that time had two superb architectural schools, MIT and Harvard, and

was at the center of what was happening in architecture at the time. After graduating I had a Fulbright to Rome which gave me a chance to travel and see Italian architecture. When I returned to the United States, Pietro Belluschi, who had been my teacher, recommended me to Eero Saarinen.

Adams: Certainly one of the great figures in the history of modern architecture. He must have been an important influence.

Van Dijk: Yes, I went to work with Saarinen in Bloomfield Hills, Michigan. There were about 40 people in the office. We helped him make models and construction drawings and I worked on several major projects including the Dulles airport project and the music school at the University of Michigan. It was an exciting time. Saarinen was very interested in new materials and in finding ways of putting them together into clean, elegant designs that very much expressed how they were made.

Adams: When did you go out on your own?

Van Dijk: Well, quite unexpectedly, Saarinen died of an aneurysm. He was just fifty-one years old. And at the same time I was approached by three Cleveland firms who had combined to work together on an enormous project—the Anthony J. Celebrezze Federal Building. It was over a million square feet in size with a budget of over 32 million dollars. They had agreed that they would all work together to do the building, but they couldn't agree on who was going to design it: they were at a complete stalemate. They wanted an architect.

Adams: So that's what brought you to Cleveland?

Van Dijk: Yes. They offered me a three year contract and asked me to bring two associates down to help. So the three of us designed it with support from people in the three offices. When that was over I was planning to go back to Oregon, but then I was offered a position at Schafer, Flynn & Associates, a

firm which was started by Abraham Garfield, the son of President Garfield, in 1905. He was a very good architect and did a number of fine buildings here in Cleveland.

Adams: Do you have a favorite building that you designed?

Van Dijk: Well, that brought a number of interesting commissions. One of the most interesting was the Blossom Music Center. It was really a collaboration. I worked with Richard Genser, who was a very imaginative structural engineer, and with Christopher Jaffe, who knew about acoustics. I was just 37, Chris was 39, Genser was a little older. To create the building we needed to think clearly about what the problems were. For example, with the acoustics, it's very different from designing an indoor symphony hall. You're not keeping the sound in a container and so there's no reverberation. There weren't many models for us to look at. There was Tanglewood, in western Massachusetts, where the Boston symphony plays; and there was a pavilion called Ravinia for the Chicago Symphony. Those were the two major precedents. They both had faults. For one thing they both had flat roofs and flat floors.

Adams: It sounds like one of the major challenges in architecture is deciding what problem you're trying to solve.

Van Dijk: Yes indeed. In this case we decided to focus on two things. We wanted good acoustics, and we wanted the audience to be able to see the performers from any direction. We decided to make a roof that was curved in a way that helped the acoustics. There's a big attic that allows the sound to expand and project; it's a reverberant sound; and we made the structure that supports the roof very lean, with beams but no walls, so that you can look at the orchestra from all sides and really see all the action. In fact, we tipped the floor to make it easier to see the players. The other major decision was to where to put the building in the

landscape. It's positioned in a natural bowl in the landscape which helps the acoustics. It also makes the building feel connected with the earth.

Adams: Did you consult with musicians about what you were doing?

Van Dijk: I have wonderful memories of George Szell. I thought we should run what we were doing by the maestro, but when I went to meet with him I was nervous as hell. I went to see him with Chris Jaffe, the acoustic engineer. Szell was famous for being very strict—not much humor—but he entered the room and came right up to me, extending his hand and saying in Dutch, “Dag mijnheer van Dijk. Aangenaam met U kennis te maken” (Hello Mr. van Dijk. Nice to meet you). I was stunned but answered in Dutch that I didn't know that he knew some Dutch. Whereupon he said that he has conducted the Concertgebouw Orchestra and has learned some Dutch. It was a very kind gesture that put me at ease. We got along. He would telephone me when the project was under construction, and would pick me up and drive me out to the site. We had wonderful conversations. He was interested in everything. He was just a wonderful man. ■

This is the first part of an extensive interview. For the whole conversation, including advice to young architects, and much more, go to canjournal.org.

Cleveland Arts Prize

P.O. Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Three new exhibits anchor Spring '16 at Cleveland Institute of Art



Monica Cook, "The Tiller," mixed media, 2013. Courtesy of Postmasters Gallery, New York.

SPRING 2016 brings mind-expanding shows to the exhibit spaces at the Cleveland Institute of Art's new Gund Building. Reinberger Gallery is a centerpiece for artworks of all media, but the new building also creates showcase spaces in corridors and atrium areas.

Haven't seen the new CIA? These exhibits are reason enough to visit. All are free and open to the public.

70th Annual Student Independent Exhibition

On view through March 19, 2016
Reinberger Gallery

The annual Student Art Exhibition (SIE), now 70 years old, is organized, developed and run exclusively by CIA students. The exhibition — wildly new and varied every year — allows students to share their best work with the community. It also gives student organizers valuable training in developing and curating shows.

SIE is traditionally massive, with the work of more than 100 students on display in

the Reinberger Gallery and around the Gund Building.

Samantha Konet, a CIA senior double majoring in Drawing and Printmaking, heads the student team responsible for this year's exhibition. One of the things she values most about the SIE is its boundary-breaking scope, she says.

"For one month, the students are recognized for their accomplishments, and they are recognized together in one space," Konet says. "The students receive all credit for the time they have dedicated to their studio practices. And it shows the dedication is present in the image of the institution as a whole."

SIE engages everyone within CIA during its annual run, but it's also hugely popular with the community, says Bruce Checefsky, director of Reinberger Gallery. "Often we sell out almost the entire show before it opens."

Students select acclaimed working artists to jury the show. This year's trio of jurors: Leta Sobierajski, a multi-disciplinary designer and art director who blends traditional graphic

design elements with photography, art and styling; 2006 CIA grad Brooke Inman, who teaches at the University of Richmond (art and art history) and Virginia Commonwealth University; and Jesse McLean, who uses collage and video to explore human behavior, relationships and how emotions are lived in an age of mediated experience.

REVEREND ALBERT WAGNER:

I Saw Figures

February 12 through May 8, 2016

Brenda Ashley and Gary R. Johnson
Corridor Gallery

Born in 1924 in Bassett, Ark., Albert Wagner (1924–2006) was carrying water for cotton pickers by the time he was 10. At age 17, he moved with his family to Cleveland, where he worked as a dishwasher before starting a furniture moving company. It wasn't until decades later, while cleaning his basement in preparation for his 50th birthday celebration, that he noticed paint spatters on a piece of wood and was suddenly inspired to make works of art. In the years that followed, he made hundreds of paintings and sculptures to "get the Word out."

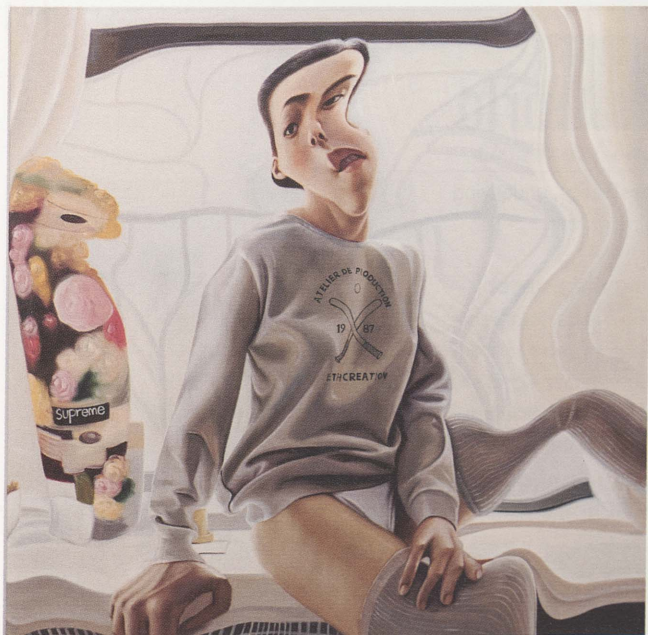
"I saw figures," he told the Plain Dealer in a 1998 interview. "It was the power of God. He spoke to me through that board."

This exhibition in the Brenda Ashley and Gary R. Johnson Corridor Gallery features 25 paintings, drawings and works on paper.

"One Bad Cat," a 2008 documentary about Wagner, told "a classic tale of an artistic 'outsider' discovered and embraced by admirers and hangers-on," wrote Plain Dealer art critic Steven Litt.

Wagner's work has been heralded in the *New York Times*, *Life* magazine, and by the Folk Art Society of America. His works are on permanent display at the American Visionary Art Museum in Baltimore.

Works for REVEREND ALBERT WAGNER: I Saw Figures are on loan from the Cochran Collection; Rita Montlack and Howard J.



Ryder Ripps, "Heater," oil on canvas, 2014. Courtesy of Postmasters Gallery, New York.



Chris Verene, "Pam as a Teenager," chromogenic color print, 2008/2014. Courtesy of Postmasters Gallery, New York.

Freedman; Janet Macoska; Tina Cassara and Bruce Checefsky.

AMERICAN REAL: Monica Cook, Ryder Ripps, and Chris Verne
April 1 through May 8, 2016
Reinberger Gallery

To wrap up the spring exhibitions, "American Real" culls work from a talented and diverse trio of artists who address modern self-absorption in bold and unusual ways.

Georgia-born, Brooklyn-based artist Monica Cook creates a world as a tribute to the wounded, newborn and dying, the scarred and disfigured. Cook, a sculptor with a "ro-coco streak," according to the New Yorker,

produces darkly humorous *tableaux vivants* of death and ritual, so wonderfully headlong in mood that the viewer is hardly aware of the tender, unconditional love so intricately woven together in a one-of-a-kind form of hyperrealism and fiction.

Ryder Ripps, the New York conceptualist, crosses over new media and the worlds of art, fashion and music, according to the Italian fashion label Diesel. Ripps turns model and Instagram sensation Adrienne Ho into an object in a series of large-scale paintings made from photos distorted in Photoshop. The conceptual dexterity of the paintings is matched by the subjugated homage to the Internet.

Photographer and filmmaker Chris Verene produces "an uncommonly sensitive and affecting form of Social Realism," according to the *New York Times*, "that doesn't come off as voyeuristic, sensational or preachy." His documentary project, *Home Series*, depicts his family and others in his hometown of Galesburg, Ill., whose lives were drastically altered in the 2008 economic downturn. His blend of realism and empathy for his subjects pays respect to American lives in lucid photographs filled with humanity, love, pride and hope. ■

Reinberger Gallery
Cleveland Institute of Art

11610 Euclid Avenue
 Cleveland, Ohio 44106
 cia.edu
 800.223.4700

70TH ANNUAL STUDENT INDEPENDENT EXHIBITION | ON VIEW THROUGH MARCH 19, 2016
 Reinberger Gallery

REVEREND ALBERT WAGNER: I SAW FIGURES | FEBRUARY 12 THROUGH MAY 8, 2016
 Brenda Ashley and Gary R. Johnson Corridor Gallery

AMERICAN REAL: MONICA COOK, RYDER RIPPS, AND CHRIS VERNE
APRIL 1 THROUGH MAY 8, 2016 | Reinberger Gallery

GALLERY HOURS

MONDAY THROUGH THURSDAY: 10 AM TO 5 PM

FRIDAY: 10 AM TO 9 PM | SATURDAY AND SUNDAY: NOON TO 5 PM

For more information on gallery shows at the Cleveland Institute of Art, visit cia.edu/exhibitions

The Sculpture Center: Window to Sculpture and the World

Window to Sculpture Emerging Artist Series

March 18 - May 20

Opening March 24 @ 5:30 to 8 PM
with artists talks

Jim Leach: Being Healthy

Leach's installations form a synergy of shape, color, spatial arrangement, balance, and recognizable forms that suggest all

manner of both formal aesthetics, underlying meaning, and potential narratives.

Ashley Lyon: Weighing the Sunset

Lyon's new work is figurative fragments and figurative objects, giving nod to traditional Greek and Roman statuary worn and dismembered by time. Unglazed, their intense color comes from pigments in the clay body.

Abdullah Qamer, artist-in-residence from Pakistan

Part of the Creative Fusion program of the Cleveland Foundation. April 1 @ 6 PM Meet Creative Fusion Artist Abdullah Qamer. He will speak about his own art practice and the contemporary art scene in Pakistan. With reception May 27 @ 5-8 PM Special Preview Opening of Waterloo Sculpture Garden Summer Exhibition. 

The Sculpture Center

1834 East 123rd Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527



Jim Leach, *Sondheim*, Installation.

Xavier Cha, *abduct*, video still, 2015. Courtesy of the artist.



Stranger

Huma Bhabha | Valérie Blass | Sascha Braunig
Antoine Catala | Ian Cheng | Simon Dybbroe Møller
Cécile B. Evans | Andro Wekua | Lynette Yiadom-Boakye

Xavier Cha: *abduct*

MOCA

MUSEUM OF CONTEMPORARY ART
CLEVELAND

Through May 8, 2016

Sponsors: *Stranger*: BlueBridge Networks; *abduct*: Michelle and Richard JeschelInig Exhibitions & Special Projects Fund; support from Hahn Loeser & Parks LLP. Foundations: Cleveland Foundation, Cuyahoga Arts & Culture, The George Gund Foundation.

STILL POINT
GALLERY

Original, Collectible, Fine Art



"Winter Fog No.1" (Ltd Ed of 10, 13"x19.5")

C.G. Baker, 2008

PHOTOGRAPHY, PAINTINGS, JEWELRY, SCULPTURE, GLASS
METALWORKS, PAPER ART, CERAMICS, TEXTILES



2026 Murray Hill Rd., Little Italy, Cleveland, Ohio 44106 Gallery (216) 721-4992 www.stillpoint-gallery.com

55

Be an
artist this
summer.

Cleveland Institute of Art
2016 Pre-College
Residential Program
Jul 10-22; Jul 24-Aug 5

EARN COLLEGE CREDIT
BUILD YOUR PORTFOLIO
EXPERIENCE COLLEGE

At CIA's Pre-College Program, you'll spend two weeks using the tools and processes available only to our students while earning college credit at a premier college of art and design. Learn more at cia.edu/precollege

CIA

THE VIKTOR SCHRECKENGOST AUCTION

May 13 | Dallas | Live & Online



Viktor Schreckengost, *The Seasons (Summer, Fall, Winter, Spring)*, 1938, Glazed ceramic, Estimate \$150,000-250,000

Pursuit Plane (Child's Pedal Car), 1941, Designed by Viktor Schreckengost for the Murray Ohio Manufacturing Company, artist's copy, Estimate \$3,000-5,000

Inquiries: 877-HERITAGE (437-4824)

Marianne Berardi PhD | Ext. 1506 | MarianneB@HA.com
HA.com/5265



HERITAGE AUCTIONS

DALLAS | NEW YORK | BEVERLY HILLS | SAN FRANCISCO
CHICAGO | PARIS | GENEVA | AMSTERDAM | HONG KONG

Always Accepting Quality Consignments in 40 Categories

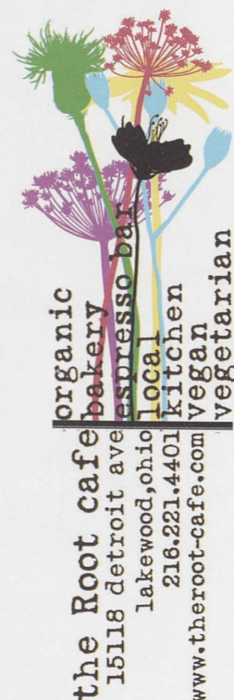
Paul R. Minshull #16591. BP 12-25%; see HA.com 40892

Tricia Kaman at Gallery+



Johnson's Island Still Life with Onions 24 x 20 oil

Gallery+ | 78th St. Studios | 1300 W. 78th St. | Cleveland, OH 44102
THIRD FRIDAY of every month 5-9pm triciakaman.com



the Root cafe
15118 detroit ave
lakewood, ohio
216.221.4401
www.theroot-cafe.com

THE CLEVELAND FOUNDATION PRESENTS CREATIVE FUSION

Global Artists at Home in Cleveland



In 2008, The Cleveland Foundation created an unprecedented international artist residency program that has brought more than 70 foreign artists to Cleveland. Each year, Creative Fusion brings approximately a dozen accomplished or rapidly rising artists from underrepresented cultures to Cleveland. Each is hosted by a local cultural institution during two, three-month residency periods which take place in spring (March-May) and fall (September-November).

What makes this artist residency unique is that, in addition to undertaking innovative work in his/her discipline, each artist is spending just as much time, if not more, on making strong connections and exchanges with local artists, students and the Greater Cleveland community.

The deep engagement that Creative Fusion offers at the artistic level generates a rich and lasting impact. In recent years, Creative Fusion welcomed incredible international artists from Armenia, Bulgaria, Romania, Chile, Iran, Taiwan, Vietnam, Nepal, Thailand, Brazil, Senegal, Egypt, Pakistan, and South Africa from a variety of art forms, including painting, multimedia installations, print-making, sculpture, ballet, experimental dance, and photography.

The Cleveland Foundation is proud to partner with *CAN Journal* on this first issue highlighting Creative Fusion, the host organizations, the artists themselves, and the work they plan to do in the community. The goal of this partnership is to create more awareness of the artists and their impact on Cleveland. This first issue highlights the spring cohort of artists and the collaborations they are planning with their host organizations.

We have included the many ways that you can engage with the artists while they are here. In the Summer issue, we plan to share with you highlights of the impact of their residencies in Cleveland. I encourage you to visit an exhibition, attend a performance and reach out to the host organizations to meet these incredible, globally significant artists.

Lillian Kuri, Program Director for the Arts and Urban Design, Cleveland Foundation

For more information please visit:
<https://www.clevelandfoundation.org/grants/impact-areas/arts-and-culture/creative-fusion/>

57

CREATIVE FUSION OUTCOMES

MENG-HSUAN WU, Taiwan

Meng-Hsuan Wu came to Cleveland for a Creative Fusion residency at the Rainey Institute in Fall 2013. Her project—designed to engage visually impaired people in partnership with the Cleveland Sight Center—was to build an indoor pond, fill it with goldfish, and invite participants to allow the fish to nibble at their bare feet, recording their comments in the process. She also fell in love with her boyfriend, and so when the opportunity arose, she moved to Cleveland permanently. Meng now works full-time at the Rainey as a Teaching Artist, Liaison to the Asian Community, and creator of community-engaged art projects. She is making a video with new immigrants and refugees in the Greater Cleveland area—collecting their stories and the objects they brought from their motherlands to explore their sense of identity as they find a new home. —Brittany Mariel Hudak





CENTER FOR ARTS-INSPIRED LEARNING

Jia-Hua "DuDu" Zhan | Hsinchu City, Taiwan

By Andrea Levy



Squeezing Citizenship, project of interactive installation by Jia-Hua Zhan

No Limit, but a Multiplicity of Possibilities

Taiwanese installation artist and digital engineer, Jia-Hua Zhan will arrive on her first visit to the United States with an extensive and captivating portfolio full of free-thinking constructions, 3-D interactive inventions, participatory collage, as well as virtual body movement installations. She will import a dynamic crusade for social engagement, both virtual and spiritual. Of digital space, Jia-Hua Zhan offers, "there is no limit," but rather, "a multiplicity of possibilities."

Her installation, *Luminiferous Sound Objects in the Darkness, Squeezing Citizenship*,

is produced with the participation of the citizens who had been involved in social movements through 3D body scanning, 3D printing, and sound recording. With the assistance of audio mixer and pressure-sensing devices, this work allows the viewers to feel the vivid oppressive atmosphere by their tactile sense.

Of this work, DuDu Zhan, (as she prefers to be called) says, "Squeezing Citizenship serves as a vehicle that retrospectively carries the citizens who had ever been part of social movements to the body memory (postures) at the very moment of demonstration... prompting more people to review the disputes and conflicts that occurred on this land, and to pay attention to the rights and obligations of civil disobedience, thereby awakening them to the fact that their articulation through social movements will become the rays of light that illuminate this land."

As an industry mentor at the University of Taipei, teaching the Theory of New Media, the young artist says, "We discussed the spirit of interactive works. I can design content for any level. I can design

for elementary students. I think that interactive and New Media Art are a great way to participate with youth."

These words come as music to the ears of The Center for Arts-Inspired Learning, the Creative Fusion host organization for Jia-Hua Zhan.

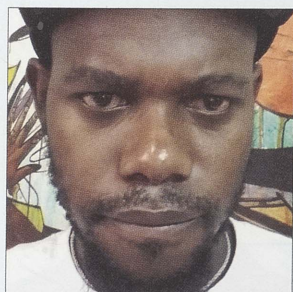
"This will definitely not be a passive experience for the students," enthuses Joe Ionna, Education Manager for the busy center. He adds, "The Creative Fusion Program is one of the highlights of my job. We believe this collaboration will breathe further life into our curriculum as it migrates to the digital realm." Jia-Hua Zhan, in cooperation with the center, will be bringing her interactive projects and vision to area schools.

The Center for Arts-Inspired learning is a multi-faceted, arts-educational organization celebrating its 62nd year. Jia-Hua Zhan will be the fifth artist they have hosted.

Other digital projects the center has developed include, game design, digital story-telling as well as 3-D printing, among many others.

Ionna feels that this unique partnership with Du Du Zhan will, not only provide further professional development for the staff, "It could also ignite the imaginations of the schools, and hopefully the artist herself." ■

DUDU ZHAN WILL WORK DIRECTLY WITH STUDENTS IN AREA SCHOOLS



CLEVELAND PRINT ROOM

Blessing Ngobeni | Tzaneen, South Africa

By Bruce Checefsky



LEFT AND BELOW: untitled paintings by Blessing Ngobeni. Above: Blessing Ngobeni, Untouchable Politician, 174 X 300 cm, 2015

With Breathlessly Clever Solidarity

Blessing Ngobeni is a South African Artist from Tzaneen. He comes to Cleveland this Spring, hosted by the Cleveland Print Room—a community darkroom that engages the public through analog photography.

During his Creative Fusion residency, using the Cleveland Print Room as a base, Ngobeni will be working with students in the painting and drawing departments at Cleveland State University and the Cleveland Institute of Art. He will also join John W. Carlson for a weeklong workshop at Lake Erie Ink's Cleveland Heights location, during which he will share his experiences and expertise with kids as they create collage portraits with instant cameras at CMSD middle and high schools on Cleveland's near Westside.

Blessing was born in 1985 and trained at the Artist Proof Studio in Newtown, Johannesburg. He has also worked as head puppeteer, puppet show director and trainee cameraman at Red Pepper Pictures, a company serving the broadcast industry in Johannesburg. In 2012, Ngobeni won one of South Africa's most prestigious art prizes, the Reinhold Cassirer Award, funded by his compatriot and Nobel Prize for Literature winner Nadine Gordimer.

"I have found that most people act as if they care for the greater good, particularly those in power, but in reality they don't. ... [T]he business of self-enrichment does not accommodate mercy," states Ngobeni, speaking of a recent exhibition of his work at Gallery MoMo in Cape Town—as though the burden of proof lies squarely on the shoulder of the artist.

Brilliantly daring, with a fusion of spiritual insight and self-realization, Ngobeni's own work pays respect to the forgotten world of the poor and the excluded. He creates with a range of found objects, waste materials, and paint on canvas, including magazine cuttings and found cardboard canvasses.

Living as a street child under Johannesburg bridges, Ngobeni spent six years behind bars for robbery – a time that showed him life could be harsh, and the political machine unjust. The dark side of his past is most eloquently conveyed in images that appear to him in dreams – naked and heavily pregnant figures with the heads of men but the bodies of women, with bloated breasts, oversized teeth and hands.

Ngobeni is extraordinarily gifted and skilled. His signature 'graffiti-cross comic collage' medium plays on the aesthetics of vulgarity with such great assurance and politically charged narratives that it's impossible not to want to root alongside him. With breathlessly clever solidarity, Ngobeni will teach us something about ourselves in the short time he plans to live and work in Cleveland. **E**

BLESSING NGOBENI: CLEVELAND PROJECT EXHIBITION:

MAY 21–30, 2016

at the Cleveland Print Room

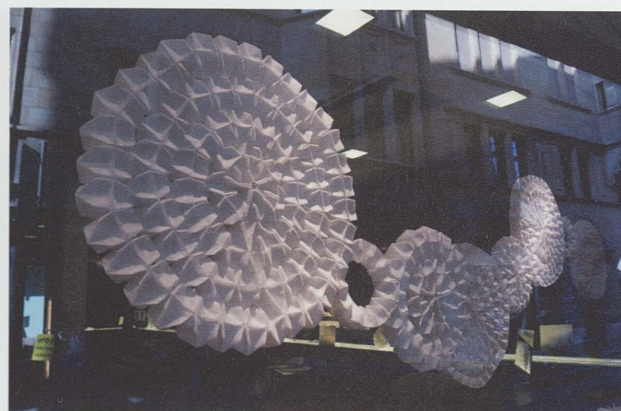
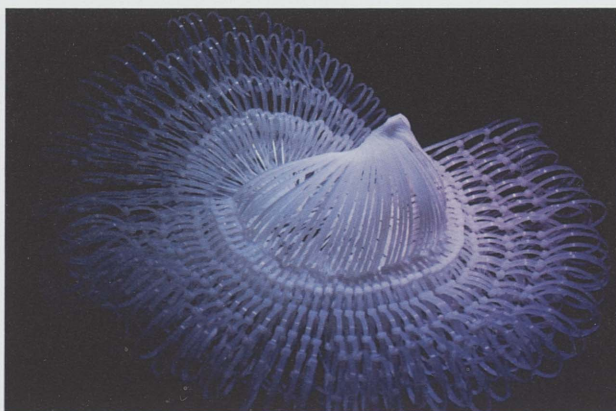
RECEPTION: 5-8PM MAY 21 | GALLERY TALK: 1PM MAY 23



INLET DANCE THEATRE

Hui Lin Chuang | Kaohsiung City, Taiwan

By Erin O'Brien



Works of Hui Lin Chuang. Left: Nylon Snail, 80x80x60cm, 2013. Right: The Moment, paper, 2015

The Spirituality of Things

First impressions of Hui Lin Chuang's sculptures convey delicate webs, dappled sunbeams and frilly coral colonies. Their beauty, however, is elevated to ethereal heights by the unlikely artificial materials the Taiwanese artist employs to create them, which include plastics, rubber items and paper. That ironic choice of media is informed by her homeland's manufacturing sector, which is replete with plastic objects.

"Our life is full of those kinds of material," notes the 2016 Creative Fusion resident.

Her portfolio captivates at every turn. New and recycled objects become drapes of light, paper cathedrals and creatures with quiet souls. A surreal crowd populates *The Totem of Life*, which was once print media, while *Nylon Snail* swirls amid invisible waves, a world away from the plastic tie straps that constitute it.

"To me, things have spirituality," says Chuang of her chosen media, all of which is created by human beings.

Chuang will team with Inlet Dance Theatre for the duration. An unusual union at first blush, but her attention to spatial relationships and implied motion spoke to Bill Wade, Inlet's founder and executive/artistic director.

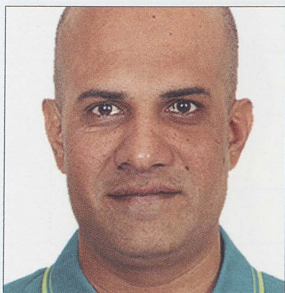
"The stage picture is a three-dimensional canvas that happens in space and time," he says of the performance area. Hence when he considered Chuang's work, the possibilities for an artistic confluence bloomed. "There is that fluidity," he says. "Some of her installation work literally looks like scenic design for a stage space."

Chuang's interactive public installations also intrigued the Inlet troupe. The works challenge participants in surprising and whimsical ways. They negotiate a maze of PVC sheeting and zippers amid *A long distance from one step to the others*, and envelope themselves inside *Neo-Aurora*, a glowing tube of blue plastic netting. Through Chuang's unique artistic interpretation and the choreography of the Inlet troupe, they will collaborate on an installation/event at SPACES gallery in mid May.

Chuang studied plastic arts at the Da Yeh University and the Taipei National University of the Arts in Taiwan, obtaining an MFA at the latter in 2009. Her exhibitions include four solos across Taiwan and one in Switzerland (2015), and a host of group shows in Taiwan and one in Korea. Since 2010, she's completed five residencies including stints in Taiwan, Germany (2015) and Korea (2012). In 2013, Chuang garnered a Lih-Pao International Sculpture Biennial Award.

"I treat material like another person," says Chuang of her method, adding that she opts for fragile media to achieve ideological balance between the natural and artificial. "They have life, too. They will die." ■

**HUI LIN CHUANG INSTALLATION / INLET DANCE THEATRE
PERFORMANCE AT SPACES GALLERY | MAY 12 AND 13**



THE SCULPTURE CENTER

Abdullah Qamer | Karachi, Pakistan

By Jeff Hagan



Left: Evolution Begin, by Abdullah Qamer. Right: Detail.

Sculptor hopes organic forms will build bridges between cultures

The work Pakistani sculptor Abdullah Qamer plans to create during his residency at the Sculpture Center deals with broad, sweeping questions, he says, about progress, and how it is defined and achieved. Using reclaimed materials, he welds and casts large metal pieces to create concave and convex forms, with the effect of turning something hard and unyielding into something that seems natural, light, and flowing. His process employs the Hegelian Dialectic, which begins with a thesis, attempts to discover its antithesis, and hopes to arrive at a synthesis of the two.

Sounds like big stuff, but the 35-year-old artist from Karachi is actually interested in exploring all of this at the cellular level. "The inspiration for the form of the sculpture is the biological development in a living body with respect to time," he explains. He wants to give his work "a feel of something biological, alive," and "aims to show historical evolution symbolically through these organic forms." He hopes to reanimate the static materials by allowing them to grow and move as he assembles and forms the works from its elemental parts.

Imbuing inanimate objects with life and meaning is the function of sculpture, but Qamer's approach of reclamation, recycling, and rebirth seems particularly suited to the Sculpture Center. It is situated along RTA's HealthLine, which connects University Hospitals, the Cleveland Clinic, and an emerging partner for the center—the nearby Free Clinic. The center hopes that Qamer, the fourth artist it has hosted in the Creative Fusion program, will be a part of its plans to begin offering

art classes and workshops to the Free Clinic's clients. And Qamer, who leads an organization that conducts art therapy workshops, street exhibits, and theater with street kids in Karachi, has expressed an interest in working with young people in Cleveland. He will have studio space at the opposite end of the HealthLine—the sculpture department of Cleveland State University, where he will work with associate professor Irina Koukhanova, another sculptor who works with metal.

Qamer also wants to use the residency as opportunity to correct what he sees as a media bias toward Pakistan, a country of 199 million people.

"I would like to interact with people by showing them that the real face of my people is peaceful and hospitable," he says. "Besides that, I am eager to learn about different societies and their lifestyles, and imbibe the experience of living in a different culture." ■

RECEPTION TO MEET CREATIVE FUSION ARTIST ABDULLAH QAMER AT THE SCULPTURE CENTER | 6 PM APRIL 1

PREVIEW OPENING OF WATERLOO SCULPTURE GARDEN SUMMER EXHIBITION, INCLUDING WORK OF ABDULLAH QAMER | 5-8 PM MAY 27



VERB BALLETS

Lee Ming-Cheng | Taipei, Taiwan

By Daniel Gray-Kontar



Work of Lee Ming-Cheng

East Meets West: a Potentially Transformational Moment

Cloud Gate Dance Theater of Taiwan, established in 1973, is widely considered the island's premier dance company. The company has garnered its reputation due in no small part to the company's founder, Lin Hwai-Min, who champions a hybrid dance of classical western modern technique and eastern movements that find their origins in the martial art of Tai Chi. It is out of this tradition of hybridity that Lee Ming-Cheng has emerged as one of Taipei's favorite sons.

While Lee Ming-Cheng's style derives from the traditions established by the Cloud Gate oeuvre, the celebrated choreographer and founder of The Body Expression Dance Theatre (Body EDT) blazes a trail that integrates Twenty-first Century technologies into his presentation of dance theater. The end result is an otherworldly atmosphere that invites the viewer into a multi-modal, futuristic experience of lighting, sound and movement, where the past is intricately interwoven with the present and future. It is a fusion that has made Body EDT one of the world's most innovative and technologically advanced dance companies.

Lee Ming-Cheng joins Verb Ballets this month for a three-month residency, bringing a world-class style and vision to the company. Verb Ballets producing artistic director Dr. Margaret Carlson believes his arrival will be a transformational moment for the Northeast Ohio-based company.

"Our dancers are required to be able to work in a broad range of dance styles, so our dancers are quite versatile," explains Carlson. But [Meng's] work will be very different from anything that they have

been challenged with so far. Here in the States, everything tends to be fast, fast, fast. But when you start getting into Asian work, it's very reflective, and it's very refined. Even the simplest gesture can take many, many hours to master. It's a different way of approaching dance from what we are accustomed to."

The philosophy of the Tai Chi martial art form is integral to Lee Ming-Cheng's approach to dance. Fundamentally, the masterful practitioner of Tai Chi must delve into the Self to create a relaxation of mind and body. This internal self-discovery is obtained through a combination of choreography and proper breathing techniques. The end result is an *investment in loss*. While the innovative lighting and sound that are such an integral part of Lee Ming-Cheng's artistic vision may not be a part of the dance choreography he brings here, the investment in loss that is a part of his approach promises to be a gain for Northeast Ohio. ■

**WORLD PREMIER OF A MAJOR WORK BY LEE MING-CHENG
WITH VERB BALLETS | 8 PM MAY 7**

at the Breen Center

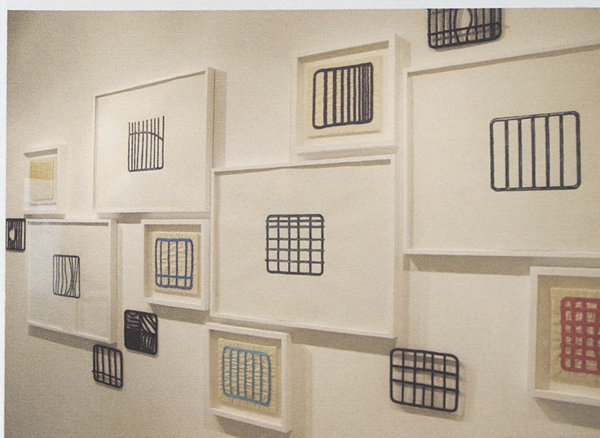
PERFORMANCE AT THE ASIAN FESTIVAL | MAY 21-22, 2016
in Cleveland's Asiatown. Specific details TBA.



ZYGOTE PRESS

Anila Rubiku | Durres, Albania

By Deidre McPherson



Installations by Anila Rubiku: LEFT: At the Thessaloniki Biennale. Right: Bunker Mentality: Landscape Legacy.

"What is this city about?"

Albanian by birth and a global nomad living between Toronto, Milan, and Tirana, Albania, Anila Rubiku is an artist who brings voice to important social issues. When her residency at Zygote Press begins March 1, her plan is to immerse herself in local culture and learn about daily life. "What is this city about?" she asks. "What is the political situation? I try to experience and understand how the communities work, then I start working on how to create and the things that are very crucial for this town and not somewhere else."

Her earlier work shows a long track record of making art for social justice. In *Albania: Women, Justice, and the Law* (Tirana Academy of the Arts, 2013), she brought attention to domestic violence in her country. Using charcoal, water colors, and sculpture, she teamed up with a psychologist to reveal victims' traumatic lives and produce work from their and her own experience. The work was presented to politicians, journalists and opinion formers at the Tirana Academy of Arts in 2013, then selected for the 2015 Thessaloniki Biennale. Another example is her watercolor series *Bunker Mentality: Landscape Legacy*, her representation of the concrete military bunkers scattered all over her country since the era of Communism. Living with these bunkers had a profound psychological effect on Rubiku and all citizens of her country. A beeswax installation of the bunkers was later presented at the 2012 Kiev Biennale.

Leading workshops is another source of inspiration for Rubiku. "The way that me and you think about the same object is different," she says. "That fascinates me. We all have different life experiences."

That approach is one of the reasons Liz Maugans selected Rubiku for the Creative Fusion residency at Zygote. "She is a social activist and very much likes to work with participants that are in very challenging, sometimes traumatic situations. Dealing with these different issues can improve conversation and community," said Maugans. "I think that through her production and her ideas, she's going to be really great with communities."

When asked what she looks forward to learning from Rubiku, Maugans replied, "I love the way that she uses multiples. She does these individualistic pieces that have grown into collaborative installations. She [turns] these different experiences that she has with these groups into a much larger focus. Her own work reminds me of Annette Lemieux. I like the way that [her work] has these narratives about the everyday."

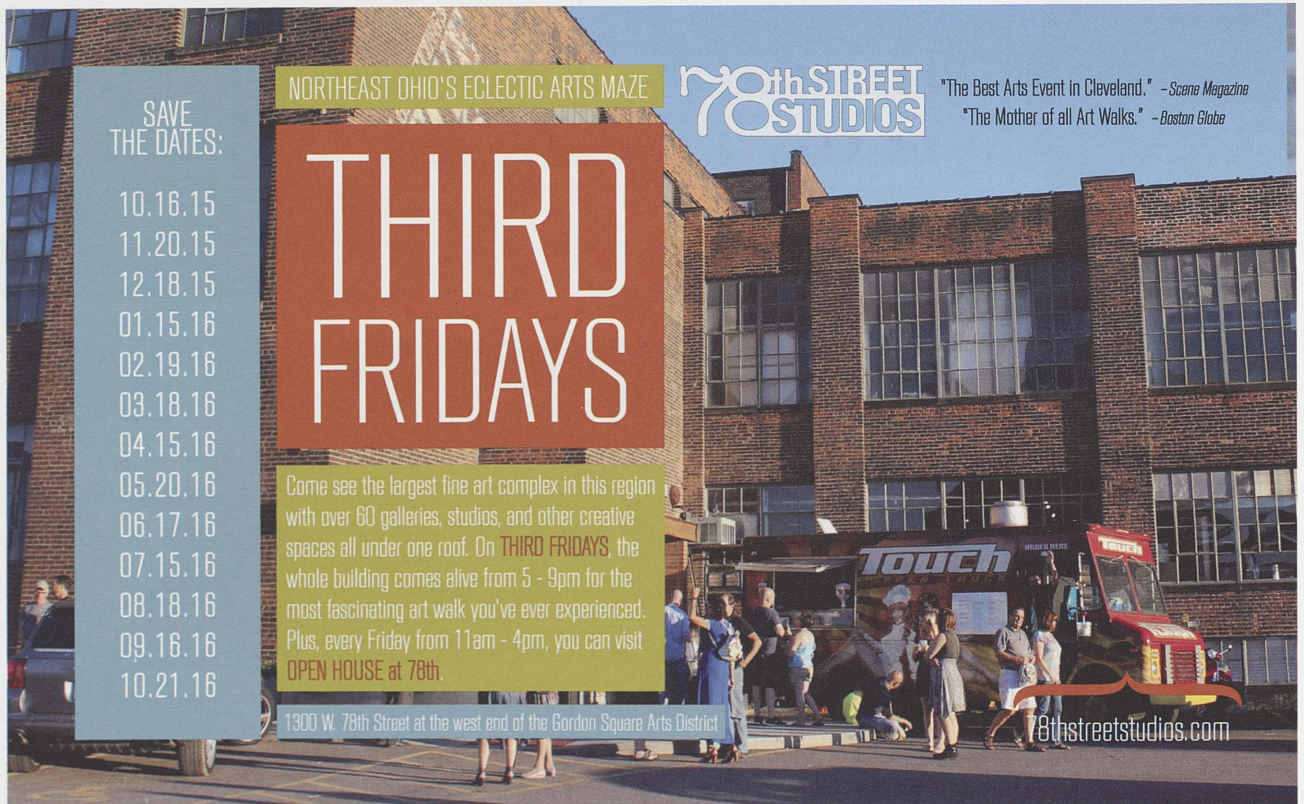
Rubiku is eager to connect with artists during her time in Cleveland. Reach out via her website, anilarubiku.com. ■

ARTIST PRESENTATION AT ZYGOTE PRESS:

10 AM – NOON APRIL 23

ANILA RUBIKU EXHIBITION | MAY 6 - 28

OPENING RECEPTION 6 – 9 PM MAY 6



SAVE THE DATES:

10.16.15
11.20.15
12.18.15
01.15.16
02.19.16
03.18.16
04.15.16
05.20.16
06.17.16
07.15.16
08.18.16
09.16.16
10.21.16

NORTHEAST OHIO'S ECLECTIC ARTS MAZE

78th STREET STUDIOS

"The Best Arts Event in Cleveland." - *Scene Magazine*
"The Mother of all Art Walks." - *Boston Globe*

THIRD FRIDAYS

Come see the largest fine art complex in this region with over 60 galleries, studios, and other creative spaces all under one roof. On **THIRD FRIDAYS**, the whole building comes alive from 5 - 9pm for the most fascinating art walk you've ever experienced. Plus, every Friday from 11am - 4pm, you can visit **OPEN HOUSE at 78th**.

1300 W. 78th Street at the west end of the Gordon Square Arts District

78thstreetstudios.com



**SHOP
CREATE
HOST**

CANOPY

216.309.1019 | CANOPY-COLLECTIVE.COM
3901 LORAIN AVE. | CLEVELAND, OH 44113
OPEN DAILY



Featuring contemporary jewelry
& metalwork by local artists

Enjoy a variety of jewelry
& metalsmithing classes.

flux metal arts
Studio • Jewelry • Classes
8827 Mentor Ave., Mentor 44060
440.205.1770 fluxmetalarts.com

CAN CAN 2016

A TWO-STAGE BENEFIT WITH A HALFTIME AUCTION

7 pm

\$75

Jazz by the Chris Vance Trio

Open bar

Nosh on hors d'oeuvre

Buy it now auction prices on intimate
and hands-on experiences in Cleveland's
favorite maker-spaces,
and more!

8:30 pm \$25

1 drink ticket

DJ Ape

Nosh on pizza

Silent auction of spectacular art
experiences and ephemera

9:30 pm

Your favorite artists and administrators
entertain with Open Karaoke!

APRIL 2, 2016

Spectacular trophies for top karaoke performers by Dana Depew.
Karaoke Sponsors: Rich Cihlar / e11even2 Gallery, Bob Peck and
Dana Depew. Auction items include hands-on experiences at Praxis,
Zygote Press, Morgan Conservatory, BAYarts, Artists Archives of the
Western Reserve, and more of Cleveland's favorite Maker-spaces,
plus Cleveland art ephemera and more!



CREATIVITY MATTERS: GRAFTON NUNES AND THE NEW UNIFIED CAMPUS OF THE CLEVELAND INSTITUTE OF ART

By Henry Adams, PhD

“OUR VALUES TODAY ARE NOT VERY DIFFERENT FROM THE VALUES OF VIKTOR SCHRECKENGOST. WE BELIEVE IN DISCIPLINE, A CLOSE READING OF THE REALITY AROUND YOU, A CONNECTION WITH THE VIEWER AND END USER. WE GIVE OUR STUDENTS TRADITIONAL DRAWING SKILLS, AND KNOWLEDGE OF COLOR THEORY, COMPOSITION, AND PERSPECTIVE. TODAY THESE VERY IMPORTANT FOUNDATIONAL SKILLS ARE BEING APPLIED TO 3D ANIMATION, AND 3D FABRICATION, USING ALL THE MOST MODERN COMPUTER PROGRAMS AND TOOLS. OUR STUDENTS KNOW WHAT TO DO WITH THESE TOOLS. THEY’VE BEEN THROUGH A CREATIVE PROCESS THAT GIVES THEM VISION AND A WAY TO APPROACH PROBLEMS IN A COST-EFFICIENT, TIME-EFFICIENT WAY.” —GRAFTON NUNES

One of the landmark achievements of the last decade or two in Cleveland has surely been the consolidation of the Cleveland Institute of Art into a single expanded building—an event that brings together a quite amazing range of creative activities under one roof. Among these are painting; sculpture and expanded media; printmaking; drawing; ceramics; glass-blowing; jewelry and metalwork; photography and video; animation; game design; biomedical art; industrial design; interior architecture; and graphic design—and this is leaving out some of the other notable features of the building, such as its movie-theater (home of Cinamatheque); its handsome new Reinberger Gallery (with its rapidly growing art collection); its art library with over 50,000 books; and a café where students mingle.

Few places have facilities of this caliber or have become such bubbling hives of creative activity in the visual arts. It’s worth stepping back a moment to reflect on how this happened, and on what it could mean for the future of Cleveland as a city. Depending on one’s perspective, this can be seen as either a bold new departure, or as a natural outgrowth of a school with a history of creative achievement that has not been sufficiently appreciated—perhaps particularly in Cleveland.

What is now the Cleveland Institute of Art originated 135 years ago as a school of art for women. In the aftermath of the Civil War, women outnumbered men, and had few career options other than marriage or domestic service. The Cleveland School of Art was founded to provide empowerment to women, to provide them with design skills that would provide an alternative to working as housemaids. Ironically, in its early years it was men who faced discriminatory barriers when they wanted to attend classes and who

often had to double as handymen or janitors to talk their way into the classes being taught. From the outset the school produced artists of exceptional distinction. One of the school’s first graduates, for example, was Clara Driscoll, who designed lamps for Louis Tiffany, one of the greatest achievements in the history of American art in any medium.

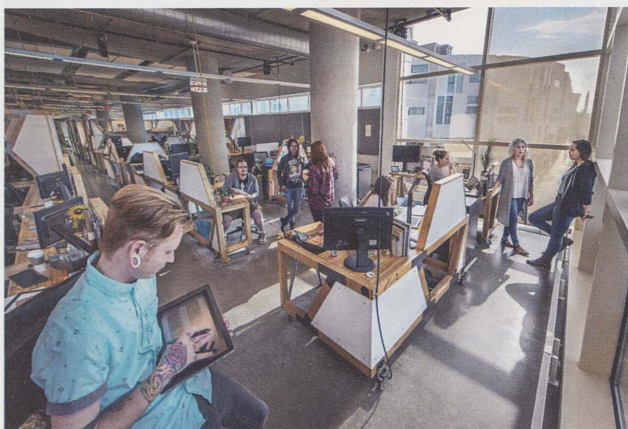
Significantly, from its inception the school not only taught painting but design and industrial arts, and this notion that there should be a dialogue between different forms of visual expression became part of the fundamental DNA of the institution. One of the most remarkable and significant events in the history of the school was its creation of America’s first academic program in modern industrial design, which was established by Viktor Schreckengost in 1933. (Notably, Schreckengost, an innovator in other ways as well, also mentored the first African-American students at the school.)

Schreckengost himself excelled not only in industrial design but in ceramics, painting, sculpture, costume and set design, and seemingly every other possible outlet for artistic expression. Over the course of his amazing career, he worked with radar, made monumental sculpture, exhibited his paintings at major museums, fabricated artificial limbs, created the famous Jazz Bowl for Eleanor Roosevelt, and designed bicycles, printing presses, and the first cab-over-engine truck. But the school never became simply a program of practical design: it continued to produce painters of world-class originality and importance. Julian Stanczak, for example, taught at the school for decades and was a key figure in creating the movement popularly known as Op Art; and a recent graduate of the school, Dana Schutz, is today one of the hottest young painters in New York.



The atrium, looking south.

ROB MULLER



A new graphic design lab at the Cleveland Institute of Art's new, unified campus. Photo courtesy of the Cleveland Institute of Art.

Making creative stuff like this happen, of course, has many challenges, and one of them is paying the bills. During the 1960s the school thrived under the leadership of the legendary businessman George Gund, who served as director of the board, and who wrote a check to make up the school's deficit every year. But after he died in 1966, no one in the community was ready to sustain this level of philanthropy. Compounding the challenge, federal and state support for education dwindled—particularly in the arts. Indeed, a recent study made clear that if it is to survive, the Cleveland Institute of Art will need to expand its enrollment, and to derive much of its revenue from tuition. Former president David Deming saw that in order to do this, the school would need to expand and modernize its facilities—and to consolidate them from two buildings into one.

Deming engineered the sale of the old building and set the foundation for what has been achieved. But completion of the project has been energetically spearheaded by the school's current leader, the dynamic, silver-tongued, savvy, persuasive, politely tough-minded Grafton Nunes, a figure whose somewhat offbeat resume suggests a remarkable ability to combine artistic creativity with businesslike common sense and attention to the bottom line. Nunes started off his career in the Hollywood film industry, a business that entails similar challenges of working with intense, eccentric creative people and trying to coax them to bring work in on time and on budget. He knows what it means to work with artists.

As a young man, fresh out of college, Nunes worked with Paul Schrader at Paramount on such films as *American Gigolo* and *Born in the USA*, and then then went on to produce a full-length feature film, *The Loveless*, which was screened at the Telluride Film Festival and is now in the collection of the Museum of Modern Art. This was the first feature film of Catherine Bigelow, who went on to become the first woman to win an academy award as "Best Director," and it was also the first movie to feature the actor Willem Dafoe.

At that point, he was hired to direct a program in theater production and management at Columbia University, where he rose to be Associate Dean of the School of Arts; and was then hired away to become founding Dean of the School of the Arts at Emerson College in



Cleveland Institute of Art president Grafton Nunes

Boston, whose programs, under his leadership, quickly rose to national and international prominence. Among other accomplishments, he started a graduate film program that is now ranked as #8 in the world.

In 2010 Nunes was approached to become President of the Cleveland Institute of Art. Like many art schools, the CIA was facing serious financial challenges. But in reviewing its 133-year history, he was inspired, and decided he was ready to take on the challenge of reconfiguring the organization to face the new challenges of the Twenty-first century.

The Institute's new building has two parts. The first is the 1915 Ford Motor Plant which was constructed in 1915 following designs by the famous Detroit architect Albert Kahn, arguably the key figure in developing the principles of modern industrial architecture. The building combines great walls of glass, which flood the interior with light, with steel-and-concrete pillars and floors nearly as solid as an Egyptian pyramid. Today it poetically merges the light, airy features of a great art studio with a muscular aura that speaks powerfully of Cleveland's industrial past. While the machinery is gone, it's still not hard to trace the pathway of the conveyor belt that delivered a new Ford Model A to the loading dock every few minutes. When Grafton Nunes arrived in July 2010 the renovation of this factory building was well underway, and it was completed in December of that year.

By then plans had been drawn for an adjacent structure, which would nearly double the facility's size, but that had not been started. When Grafton examined these, however, it became clear that in key functional ways the design fell short. Above all, it failed a key objective—necessary for the economic survival of the school—which was to expand enrollment from about 500 students to about 650. To fulfill the goals of the strategic plan, the building needed to serve a greater number of students without increasing the expense.

Dismissing the original European architect, Nunes sat down with the local firm working on the construction of the project, Stantec Architecture, led by Anton Germisutzen, to produce a larger, more functional building, largely through a much franker use of industrial materials. Plywood replaced mahogany paneling; the floors were not covered with linoleum but left a polished concrete; the ceilings were not masked with acoustic tile but left open, with exposed ductwork,

ROB MULLER



The view from Euclid Avenue . . . and a digital billboard used for art, rather than advertising.

but with tectum panels to help absorb sound. For the student work stations, he had Dan Cuffaro and his students design units made from torn-down houses, essentially saving materials from landfill. (The success of this design is suggested by the fact that Stanford University just ordered a set of these units for their library.)

"This is an industrial city," Nunes comments, "and this building is connected with a masterpiece of industrial architecture. 'Why not frankly use industrial materials such as glass, steel, plywood and concrete—rather than hide them behind a false front?'"

Another change was to get rid of the construction banners that covered the façade of the building—which to Nunes looked like they would have looked up-to-date in 1980, but not in 2010. He replaced them with a media screen 35 by 50 feet in size, which makes it possible to display an ever-changing array of images, in four billion color combinations, and which, interestingly, is nearly invisible from the inside. The decision was made not to ever use this screen for advertising. Instead, it displays an ever-changing display of art, featuring the work of students and faculty.

The expansion consolidated many functions, which not only cut expense but also created a new kind of dialogue. For example, the old, divided campus had two wood shops—one in each building. Now there's just one. Consequently students in all disciplines now share the same facility for fabrication. One student looks at what another is doing—whether with a sense of competition or interest. One educates the other. As Grafton Nunes comments: "Art and Design of the 21st century isn't about the solitary artist starving in a garret. It's about communication and collaboration."

The highlight of the new space is the Jack, Joseph and Morton Mandel Atrium, which rises three stories, is crossed by walkways which connect the two buildings, and is lit by a skylight 160 feet long. It forms a sort of street and gathering place, where students and faculty can meet and mingle.

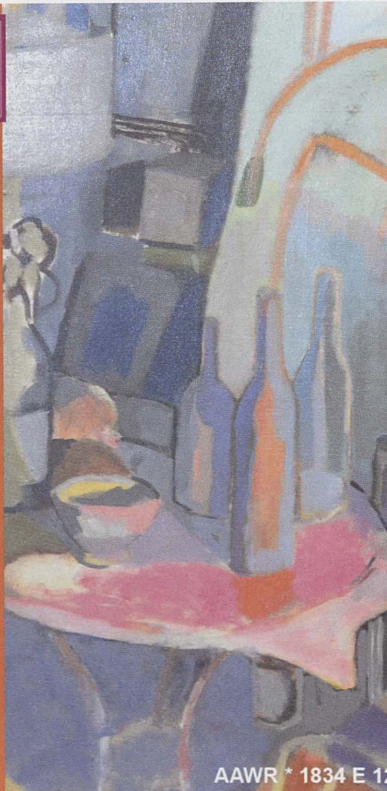
Equally significant to the physical improvements are demographic changes in the student body. Over the last few years students have come increasingly from other states and other countries. The school now energetically recruits in both China and India. In the space of a few years the international student body has risen from 2% to 11% of the whole, and the minority population has risen from 5% to 21%. At the same time, the school has worked energetically to recruit minority students from greater Cleveland, and has just recently started giving 4-year scholarships to students from the Cleveland Public School System.

The new campus is equipped not only with space for that growth, but with technology and strategy as well. As Nunes says, "We're at a very fortunate point in time when visual communication has become a major means to [transmit] information, ideas, and emotions. Thanks to the computer and to digital imagery we're moving from a solely literary model of what communication should be to one that's both literary and visual. What our students have to offer to society is more important than at any earlier time in human history. Here at the Cleveland Institute of Arts we're creating students who are eloquent in the language of visual expression—who can become leaders."

Perhaps never before in its history has the school been so well positioned to produce leaders of a new creative age. ■

AA
WR

SAVE THE DATE



The Artists Archives of the Western Reserve
announces

NO ART LEFT BEHIND ART LOTTERY

Sunday May 15, 4 -7pm

We will sell 100 tickets, first come, first served. Ticket holders will choose a work of original art to keep as their very own in the order of a random number received upon entry. Works of art will be online for everyone to browse in advance. Enjoy a glass of wine, hors d'oeuvres and live entertainment in our tented courtyard during the event.

\$300 includes entrance for two and one lottery ticket.
For more information on purchasing tickets please contact AAWR at 216.721.9020, info@ArtistsArchives.org, or purchase online www.ArtistsArchives.org

Funds raised during this event will benefit our Legacy Society and our Oral History Project

For complete information visit
www.ArtistsArchives.org

Thanks to

The George Gund Foundation
The Bernice & David E. Davis Foundation
The Zoroff Foundation



AAWR * 1834 E 123rd St, Cleveland OH 44106 * 216.721.9020 * Tues - Fri 10 - 4pm, Sat 12 - 4pm

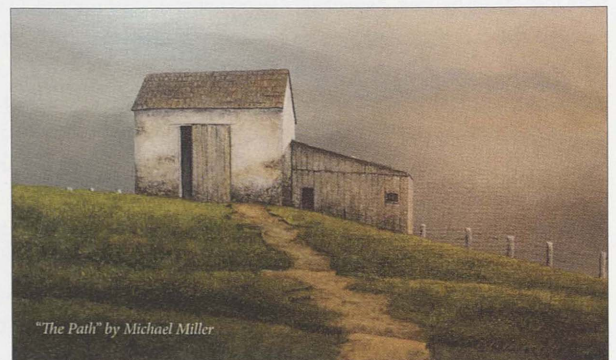
A personalized art resource
offering archival framing
and installation.

M GENTILE
STUDIOS

FRAMEWORKS
ART RESOURCES

1588 E. 40TH STREET, 1A
CLEVELAND, OHIO 44103

mgentilestudios.com



"The Path" by Michael Miller

VALLEY
Art
CENTER

33rd Annual

**ART BY
THE FALLS**

Fine Art & Contemporary Craft Festival
Riverside Park in Chagrin Falls, Ohio

Saturday, June 11, 2016 10 a.m. - 7 p.m.
Sunday, June 12, 2016 11 a.m. - 5 p.m.

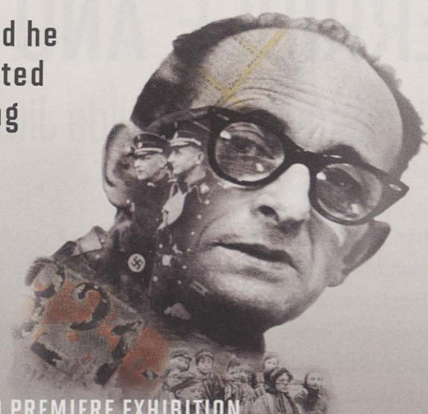
www.valleyartcenter.org



Group Ten Gallery is an artist owned gallery in Kent, Ohio. Ten award winning professional artists with a wide variety of styles are represented. There are new and special exhibitions every 4 to 6 weeks.

138 East Main Street, Kent, Ohio 44240
 Phone: 330-678-7890 Hours: Thurs.- Sat. 12-5pm
www.grouptengallery.com

He said he regretted nothing



A WORLD PREMIERE EXHIBITION
OPERATION FINALE
 THE CAPTURE & TRIAL OF ADOLF EICHMANN
 THROUGH JUNE 12, 2016

Discover the secret history behind the capture and 1961 trial of a notorious Nazi war criminal.

 **MALTZ MUSEUM OF JEWISH HERITAGE**
 The Museum of Diversity & Tolerance

216.593.0575
maltzmuseum.org

SUBSCRIBE TO THE *CAN JOURNAL* TODAY!

Your subscription supports and sustains the *CAN Journal* while having it delivered right to your door.

CAN gives Northeast Ohio galleries, artists, and organizations a reliable, collective, inclusive, coordinated voice—a way to inform, educate, and preview shows, as well as to discuss what's going on in the region's art scene. To sustain this important new kind of collaborative media, we need your support.

So for the first time, we're offering a support and subscription program. For a gift of \$50 or more, you'll get a year's subscription to *CAN Journal*, mailed to your home. Just fill out this form and mail it to CAN's new address with a check payable to CAN Journal. THANK YOU!

name _____

address _____

city _____

state _____ zip _____

Send with a check payable to CAN Journal to:

CAN Support / Subscription
 PO Box 771748
 Lakewood, Ohio 44107

TERRIBLE AND BEAUTIFUL

Darius Steward, Clotilde Jiménez, and Race as a subject for artistic dialog

By Michael Gill

When we talk about race in Cleveland, conversation runs quickly toward headline stories, especially of white police officers and Black men or boys. Thanks to a couple of high profile shootings and the way the justice system responded, the city had a major role in the national discussion of race-related violence in 2015. That was the context in which I ran across technically exquisite watercolor paintings by Darius Steward, and boldly colorful, compellingly composed collage by Clotilde Jiménez—two artists whose work deals head-on with matters of race.

Steward's work first came to my attention in a show of strikingly beautiful watercolors at William Busta Gallery early last year. Meanwhile, and separately, Jiménez's works commanded attention in several group shows, including one at Waterloo Arts in which juror and Akron Art Museum curator Theresa Bemnister awarded him the top prize. Both are clearly artists to watch in the coming years—not simply because their work is beautiful (though it absolutely is) but because they have plied their skill to one of the region's and the nation's most important public dialogs.

Both artists deal with race matters, but not by making direct comment on the events that drive headlines. After knowing each other several years, the two joined forces at the end of 2015 for an exhibit at Forum Artspace. *I would have you be a conscious citizen of this terrible and beautiful world* took its title from Ta Nehisi Coates's *New York Times* bestseller, *Between the World and Me*, in which the author—in the form of a letter to his own adolescent son—describes how it has been for him to navigate as a Black man in a dangerously racist society. In the book Coates returns frequently to his awareness that at any time, he could lose control of his body. What he means by that is that he could be assaulted, or arrested, or otherwise abused at any time (outside a short list of safe places) because he is an African American. That fear is standard for him, a constant companion. It's a strength of the book that it makes accessible to broad audiences this reality of day-to-day concerns held by Black people.

That's also a strength of Jiménez and Steward's work: with serious technical skill in composition and color, and the handling of materials, they draw viewers in, and they make accessible to the overwhelmingly white Cleveland art audience details and thoughts about Black culture here. They're not making broad, general statements, or telling anyone what to think. Rather they are giving food for thought, or offering prompts to encourage introspection, dialogue, and understanding.

Steward grew up in East Cleveland, then moved to Cleveland to attend the Cleveland School of the Arts, followed by the Cleveland Institute of Art for a BFA. He then followed a teacher, Troy Richards, to the University of Delaware, where he earned an MFA. He currently teaches drawing and painting at St. Ignatius High School, the Cleveland

Institute of Art, and the Cleveland Museum of Art. He's one of the Community Partnership for the Arts and Culture's 2016 Creative Workforce Fellows. A solo show of his new work opened March 4 at Maria Neil Art Project.

"I teach my classes based on the idea that art is a form of communication," Steward says. "What are you going to communicate? For me, it's always been social, political, and racial issues. I feel that technique is just a means to better say what I want to say."

What Steward showed at Busta's were small paintings of children, solitary on swings, lolling without momentum at the bottom of the pendulum's arc, alone on the otherwise blank page as if there were nothing else in the world. His handling of watercolor is masterful, the puddling of water and pigment used to match the fall of light on surfaces, every brush stroke assured, never the muddy effect of correction. If the kids on swings appear to be sweet dreamers, Steward offers another perspective. To him, the swings represent wasted energy, and going nowhere. "I feel like that still," he says. "Or not necessarily me, but Blacks everywhere. Are we going to get somewhere? From my point of view, I don't see a lot of progress."

At Forum, the paintings were larger and the imagery more aggressive in taking up perceptions about race. An image of a man on a swing, wearing a fedora, dark glasses, and a frown—a man with no children, hanging out in a playground—begs in the most open-ended way for interpretation, like the beginning of a story. If the children on swings seem to be daydreaming, then a man on a swing—perhaps of any race—seems idle, going nowhere. The viewer has to imagine the background of the painting, and the back story, as well. What are we to make not only of this man, but of a society that creates the context that has him passing time alone on a swing in a playground, and going nowhere?

Several of the paintings feature Black men pointing guns, both at themselves and others. In each of these their eyes closed or covered. "You never see the eyes," Steward says. "It's about being a blind shooter." He refers to an incident in which a 5-month old baby was killed unintentionally in a drive-by. In most of these paintings, it seems the shooters don't know or care what they are aiming at—except for one. In one picture, a man has a gun in each hand, both pointed at his own head. His eyes are closed, too.

Another of Steward's motifs is figures holding blank sign placards, or with empty thought bubbles above their heads—signs and spaces without words or symbols. Someone looking at that could easily read that these are people whose voices go unheard, or that they are people who are not given any voice. But Steward has a more productive dynamic in mind. "The blank signs are to get you in the door," Steward says. "What would you put in that sign? It's to get the conversation started."





The conversation about race is continually evolving through time and across different media for Clotilde Jiménez. Raised in a poor neighborhood of Philadelphia, he came to Cleveland and formally began his career in art at the Cleveland Institute of Art. "I didn't know much about art, but I knew I liked to draw. I applied to study Illustration at the Institute, but I didn't get in. Then Maggie Denk took me aside and showed me how my ideas could play in fine art. It was like fate, in a way."

So Jiménez studied printmaking, and developed remarkable skill with figurative images in woodcuts. In a 2012 series called *Black Man Run*, he began to explore the role of race in his own life. Here the contrast of black ink on white made a conceptual parallel to the content of his images, which overtly showed black people as the alienated "other" in a white dominated world.

When he graduated in 2013, however, he found himself like so many print majors, without access to a press. He took the situation as an opportunity to evolve. "I had some paper left, so I began drawing and making collage. I couldn't afford paint, but I had a lot of these free *Vice* magazines." So, in the unstoppable, DIY way of people who simply need to create, he appropriated the magazine as raw material, cutting up the bold color to make his figurative collage. He gets *Vice* free from a store on Coventry, in Cleveland Heights.

In his collage, marked by warm, bright color, his explorations of race became more personal and nuanced. As he says, "It's talking about issues I collide with every day. The work is self portraits of myself—how I see myself, or how others might see me."

This line of exploration has earned plenty of attention from curators. Lane Cooper included his work in *I Came So Far For Beauty* in January and February in the Galleries at Cleveland State University. He's one of 13 artists from across the state included in *Go Figure*, curated by Chuck McWeeney at the Ohio Art Council's Riffe's Gallery in Columbus, on view through March 23. Later in the year he'll be in a show called *RACE* at the Wyndham Art Gallery in Melbourne, Australia. And he's been invited by curator Naomi Beckwith (of MCA Chicago) to be part of the 8th El Museo del Barrio Biennial in New York.

Those matters of perception and self perception relate to the "performative, hypermasculinity" of the particular Black culture he came from. By his own description, that Philadelphia neighborhood was a place of misgided, backward ideology that emphasized material wealth: "money, clothes, and hoes," he says. In that neighborhood, a man who diverted in any way from their strictly defined rules of masculine culture would be judged to be "gay."

He says all the men there wanted to fight, and so he took up boxing, which he pursued from age 13 to 18. "There were things I learned from the men there. Jumping rope in the gym was very important. But outside the gym, if you got caught jumping rope, you're gay." Similarly, at the gym there was a particular pair of boxing gloves that

no one wanted to use because they were pink. "Those were gay," he deadpans, as if it were a fact, as if boxing gloves had sexuality, and as if it could rub off.

He says in his Philadelphia neighborhood he wouldn't be able to wear certain sweaters, wouldn't be able to draw a self portrait, or even read a book without being judged as gay. "I remember sitting at home and when I crossed my legs, my Mom said, 'don't do that,' and my Dad said 'WE don't do that,'" as if to emphasize that we—father and son—were men. Straight men.

Jiménez answers the inevitable question by saying no, he is not gay. But these judgements that come from the culture of his race have an impact on his ability to be himself. When he came to Cleveland, and specifically the University Circle culture around CIA, it was the first time he found himself living with white people, doing normal things like eating and laughing. The exposure was revelatory of this specific aspect of what it meant to be Black. He saw that caucasian men his age were much more free to choose their clothes, and much more free in their mannerisms and behaviors to do things without being judged that way. "I'd see a frat boy in a pink polo shirt and Sperry shoes, and that was perfectly normal, and I'd think, what privelege does he have that I don't have? I'm not going to say I know what white boys go through, but we go through it differently."

The details of his collaged self portraits are full of liberties a Black man couldn't have in his home neighborhood: Men and boys, some with legs crossed at the knee, a boxer jumping rope—manly enough—but with a pink varnished fingernail and high heeled shoes. Or, in another picture, two boys jumping rope together. Or a basketball player in red, high-heeled shoes. Or a boy putting on jeans, one leg at a time over his bright pink underwear.

As Jiménez writes in a statement, "It is my own quest for self-definition and analysis of what I know as black masculinity, and what it means to just be."

Maybe that kind of connection—the recognition of the self in the concerns of the other—is the most important part of conversations about race. And certainly the language of art is uniquely able to allow people to make those connections in a profound way, as it enables makers and viewers to get to know each other by their creative expression rather than through rhetorical exposition. When we talk about what artists can do for communities, we get hung up on economic benefits, or measurable things like school test scores. We almost never put out front the idea that that artists can help us connect to each other, help us see how and why we all might just get along. Put another way, if the public discussion of race relations in the news media has seemed to lack the necessary depth of culture, or has seemed to go for solutions as bold and satisfying as the headlines, maybe it's time for artists like these to take the lead. ■

WASHING THE BLUES AWAY *UNFIXED: THE FUGITIVE IMAGE* AT TRANSFORMER STATION

By Douglas Max Utter

Fred and Laura Bidwell's Transformer Station Museum is a particularly savvy instance of contemporary design, and simultaneously a study of fading history. Originally a streetcar power substation dating from 1924, the well-made and now restored original building is supplemented at the west end by a new minimalist structure of about the same size. It looks intriguingly like one thing hooked up to another – maybe the past plugged into the future.

Unfixed: The Fugitive Image, an exhibit curated by Fred Bidwell, and on view at Transformer Station through April 3, 2016, is a further study of impermanence and the uses of fading histories. Consisting of images produced by twelve contemporary photographers and video artists with a variety of cameras and techniques on surfaces ranging from metal plates to diaphanous, curtain-like swathes of fabric, it's a conceptually and didactically oriented exhibit about encroaching absence, or the very fleeting nature of presence.

Almost all of the light and images captured therein are "unfixed," and therefore fleeting. They will evolve with light exposure as the show goes on. At the same time, the show itself "fixes" part of the photographic processes and disappearing light-impressions by placing them in a museum context. Some of the expiring images in the show will enjoy a further half-life in publications and on the internet as documentation of the event, of themselves. The show emphasizes the point that the closest thing to permanence any physical object can enjoy is its persistence as a cultural phenomenon, as a story.

Some of the stories at "Unfixed" are mainly about chemistry—cautionary tales of an inherently fragile medium. But then there are the three large, colorful prints on the southern wall of the annex gallery. Printed in saturated red, blue, yellow, and washed out pink and pale blue, these look at first like water color paintings. The work of New Jersey photographer Paul Shambroom, they're titled "Poppy," "Sophie," and "Winthrop." What we're looking at are pigmented inkjet prints on paper, reproducing lost pet flyers that were perhaps originally inkjet prints from the family computer. Almost erased by exposure to the weather in the neighborhoods where Shambroom found them, each comes with a few words, as well as the pet's name – "will run and disappear," is all that's left of one longer description. The pathos of that line, and of the mostly erased form of the lost animal it remembers, sums up the exhibition, not to mention life.

Just as beautiful, and as lost, are the portraits hidden by temperature beneath the blackish sheen on a number of small metal plates. It is by no means cold in the gallery, but still it's too cold for the actors

depicted in these ambrotypes. Montana photographer Brian Ganter used acrylic polymer and thermochromic pigment to print images of faces from adult films, showing actors who died of AIDS-related causes. In the gallery they rest in rows on three wooden shelves, and visitors who want to check out the hidden images put them on a warming surface nearby. The rediscovery of lost intimacy is the theme here, and visitors are also encouraged to touch and rub and even "embrace" the plates, though we aren't told how to do that. In any case, the slowly emerging portraits are movingly lovely, and well worth experiencing.

Buffalo artist John Opera's lush blueberry and beet anothotypes and emulsions on stretched linen show human profiles and geometric, double fan-like shapes in edible shades of indigo and dusky rose. They convey a sense of decisive natural movement, seemingly at odds with their abstract formality. The eye soaks into this difference and the lesson taught has something to do with pleasure and its limits. Here, where we might want to embrace the textures of the work—not from sorrow, but because of their seductive poise and delicacy—we know we may not.

Farther down the same wall hang the blue shadows of trees, as if reflected in water, running down on four wide strips of paper that fold and ripple across a couple of feet of gallery floor. Titled "Shadow Falls" it's the work of Eric William Carroll of Minneapolis. When the exhibit is finished, Carroll has instructed the Transformer Station to "bring the diazotype prints out into the first thunderstorm and let the rain wash the blues away." Then, "Recycle the paper."

Carroll also shows a video loop in the Museum's front gallery, where it is displayed with videos by several other artists. His "Standing Cedars" also consists of shadows of trees, in this case cast on a rolling screen on the back of a moving truck. These shadows are "fixed" only at one remove, by being videotaped as they pass.

To be in love with things as they are, at the height of their power or when little is left but a shadow, is sometimes challenging. Art honors its dead in strange ways, and anyway memory is its own museum, which any blank paper or invisible photograph may open up, if there were ever words or pictures anywhere that moved us. *Unfixed* is one of those rare exhibitions that are more than the sum of their parts, likely to remind you of days you thought you had forgotten. ■



Installation of Kiss, Stroke, Grip, Brian Ganter, 2015. Photo by Fred Bidwell.

Unfixed: The Fugitive Image
 January 15 – April 3, 2016
 Transformer Station
 1460 West 29 Street
 Cleveland, Ohio 44113
transformerstation.org
 216.938.5429

SPRING 2016 EVENTS

Your easy, chronological guide to what Northeast Ohio galleries and Museums have coming up in the next few months. More information about many of these shows can be found on preceding CAN member pages. Enjoy the shows! by Anastasia Pantsios

CONTINUING EVENTS

THROUGH MARCH 16

Martinez Garcias Solo Show
BECK CENTER FOR THE ARTS

THROUGH MARCH 19

70th annual Student Independent Exhibition
CLEVELAND INSTITUTE OF ART
GALLERY REINBERGER GALLERY

THROUGH MARCH 19

Ian Hagarty: Temperature Reset; Alan Crockett: Looney Tunes
2731 PROSPECT GALLERY

THROUGH MARCH 25

Into the Canvas: Post-Painterly Abstraction in Cleveland
ARTNEO

THROUGH MARCH 25

Theodoros Stamatogiannis: I Am Goat Stains on the Doors; Geologic Cognition Society: Underneath Is Before; Jessica Langley: The Vault
SPACES GALLERY

THROUGH MARCH 25

Royden Watson
PRAXIS FIBER WORKSHOP

THROUGH MARCH 31

Mark Giangaspero: Face the Facts
TREGONING AND CO.

THROUGH APRIL 1

Women of achievement awards ceremony
From Woman IX...Celebrate Women's History Month: Created by women, of women & about women, curated by Mary Urbas

*artist reception 3:30-5pm
March 6, at 2pm*

GALLERIES AT LAKELAND COMMUNITY COLLEGE

THROUGH APRIL 3

Unfixed: The Fugitive Image
TRANSFORMER STATION

THROUGH APRIL 3

Susan Squires: Geometric Suggestions
1POINT618 GALLERY

THROUGH APRIL 3

Winter II Classes
VALLEY ART CENTER

THROUGH APRIL 16

Threaded
HEDGE GALLERY

THROUGH APRIL 24

NEO Geo
AKRON ART MUSEUM

THROUGH APRIL 24

Silent Poetry: Masterworks of Chinese Painting
CLEVELAND MUSEUM OF ART

THROUGH APRIL 24

Fashion Outlaws
MASSILLON MUSEUM

THROUGH APRIL 30

Herb Ascherman: The Paris We Love
IMAGERY GALLERY, CHAGRIN FALLS

An annual event since 1986, this show features 40 black and white vintage photographs of Parisian street scenes taken in the mid-1980s by one of Cleveland's best-known and most accomplished photographers. Drawn from Ascherman's archives, this exhibition highlights the early years of his Paris explorations.

THROUGH MAY 8

Xavier Cha: Abduct
MOCA CLEVELAND

THROUGH MAY 8

Stranger — group show
MOCA CLEVELAND

THROUGH MAY 8

Reverend Albert Wagner: I Saw Figures
CLEVELAND INSTITUTE OF ART BRENDA ASHLEY AND GARY R. JOHNSON CORRIDOR GALLERY

THROUGH MAY 24

Pyramids & Sphinxes
CLEVELAND MUSEUM OF ART

THROUGH MAY 29

Judit Reigl: Body of Music
ALLEN MEMORIAL ART MUSEUM

THROUGH MAY 29

A Picture of Health: Art and the Mechanisms of Healing
ALLEN MEMORIAL ART MUSEUM

THROUGH JUNE 5

Psycho/Somatic: Visions of the Body in Contemporary East Asian Art
ALLEN MEMORIAL ART MUSEUM

THROUGH MID-JUNE

Frank N. Wilcox: Artist as Historian
curated by William Scheele

CLEVELAND HISTORY CENTER/
WESTERN RESERVE HISTORICAL SOCIETY

THROUGH JUNE 26

Muhammad Shah's Royal Persian Tent
CLEVELAND MUSEUM OF ART

THROUGH JUNE

Return of the Dragons Allen
MEMORIAL ART MUSEUM

THROUGH JULY 13

Ji Yun-fei: Last Days of Village Wen
CLEVELAND MUSEUM OF ART

THROUGH JULY 31

PULP
AKRON ART MUSEUM, FRED & LAURA RUTH BIDWELL GALLERY

The thematic group photo show Pulp explores the layered meanings of the word "pulp," referencing the recycling of scrap paper into new sheets, how artists recycle images on paper into new images, and the "pulp" novels and magazines of the early 20th century, designed to be sold cheaply and thrown away. The show includes images that reflect these ideas including those in which paper ephemera forms the basic of abstract compositions by notes photographers such as Aaron Siskind and Harry Callahan.

THROUGH AUGUST 14

Animals As Muse
AKRON ART MUSEUM

THROUGH SEPTEMBER 3

Snack
AKRON ART MUSEUM

4 Ron Barron: Gleanings
CAN Journal Launch Party
March 4-April 2
Opening reception March 4, 5-8pm
 BONFOEY GALLERY

4 At Table: Cleveland Culinaría
March 4-April 16
Opening reception March 4, 6-9pm
 HEIGHTS ARTS

Culinary stars Doug Katz, Melissa McClelland and Bob Sferra work with 27 artists to create themed installations featuring ceramics, glassware, fiber and metal works, photography, prints, painting and furniture. Themed dinners associated with the installations are March 13, 20 and 24, and April 4 and 10.

4 Walk All Over Waterloo
 WATERLOO

4 Annual Juried Exhibition
March 4-April 1
Opening reception 7-9pm
 BAYARTS

4 Pattern & Design
March 4-April 1
Opening reception 7-9pm
 BAYARTS

4 Darius Steward: Pressure
March 4-April 17
Opening reception 5-10pm
 MARIA NEIL ART PROJECT

5 Masters of Modern Photography
March 5-May 15
 MASSILLON MUSEUM

6 From Woman IX
Artist reception March 6, 3:30-5pm
Awards ceremony at 2pm
 GALLERIES AT LAKELAND
 COMMUNITY COLLEGE
 Celebrate Women's History Month: Created by women, of women & about women, curated by Mary Urbas

10 The Ornamental Impulse: Form, Pattern, and Color
March 10-April 16
Gallery Conversation at 4pm, followed by a reception Thursday, March 10, 5-8 pm
 GALLERIES AT CLEVELAND STATE UNIVERSITY NORTH GALLERY

Tightrope: Walk the Line
 GALLERIES AT CLEVELAND STATE UNIVERSITY CENTER GALLERY

Go Figure
 GALLERIES AT CLEVELAND STATE UNIVERSITY SOUTH GALLERY

Empty Gestures
 GALLERIES AT CLEVELAND STATE UNIVERSITY IN THE MEDIA ROOM

11 In Search of Red and Other Stories: Found Photographs from the collection of Peter J. Cohen
March 11-April 27
Opening reception March 11, 5-9pm
Gallery talk at 6:30pm
 CLEVELAND PRINT ROOM
 MARCH 11

11 Creative Women Today
March 11 - April 8
Opening 6-9 pm March 19
 Multiple Women Artists, All mediums
 CREATIVE SPACE ART & MORE

11 Tremont Art Walk
 TREMONT

11 ReUNITE: 20 Years in Print
March 11-April 16
Opening reception March 11, 6-8pm
Panel discussion moderated by Bill Busta March 19, 1:30-3pm
 Curated by Liz Maugans & Bellamy Printz
 ZYGOTE PRESS

12 Reinvention: works of PJ Rogers, Andrew Reach, Terry Klausman, Kim Bissett & Ruth Bercaw
March 12-May 7
Opening reception March 12
 ARTIST ARCHIVES OF THE WESTERN RESERVE

12 Submission deadline From the Ground Up: Surface and Dimension juried exhibition, Show dates April 1-May 7
 MORGAN ART OF PAPERMAKING CONSERVATORY

13 Pharaoh: King of Ancient Egypt
March 13-June 2
 CLEVELAND MUSEUM OF ART

15 Submissions period opens
 For The New Now Online submissions only via artistsarchives.org
 ARTISTS ARCHIVES OF THE WESTERN RESERVE

18 78th Street Studios Third Friday
 78TH STREET STUDIOS

18 Peek-a-Boo, a Pin-Up Girl Show
March 18-April 15
 E11EVEN2 GALLERY

18 John Nativio: Solo Exhibition
March 18-May 14
 KENNETH PAUL LESKO

18 Window to Sculpture Emerging Artist Series: Jim Leach: Being Healthy; Ashley Lyon: Weighing the Sunset
March 18-May 20
Opening reception with artist talks March 24, 5:30-8pm
 THE SCULPTURE CENTER

18 Music by Survival Kit founder Brian Straw
Eternal Return: New Works by Michael Meier & Christian Michael Mickovic
March 18-April 15
Opening reception, 5-9 pm
 POPEYE GALLERY AT SURVIVAL KIT

18 Valley Portrait featuring James Rehms and Kristin Kowalski
March 18-April 22
 HARRIS STANTON AKRON GALLERY

18 Spotlight: Cathie Bleck
March 18-April 30
Opening reception March 18, 6-9pm
 HEIGHTS ARTS

Cleveland Heights-based Cathie Bleck has become known well beyond northeast Ohio for her striking drawings on tinted kaolin clay scratchboard. Her intricate, spiraling imagery—featured on album covers, book jackets, and of course gallery exhibits, including in Montreal, London, and the US Library of Congress, as well as Cleveland galleries like Bonfoey and Maria Neil Art Project—is primarily inspired by the natural world. Heights Arts presents a show in her own hometown.

19 Common Threads: a Celebration of Artful Hands
March 19-April 2
Opening reception & celebration March 19, 6-8pm
 FLUX METAL ARTS

24 Studio visit: John Carlson
 6-8pm
 HEDGE GALLERY

24 Animal As Muse
March 24-August 14
 AKRON ART MUSEUM, THE MARY S. AND DAVID C. CORBIN FOUNDATION GALLERY

26 The Flowering of the Botanical Print
March 26-July 3
 CLEVELAND MUSEUM OF ART

31 Ekphrastacy: (At Table)
 HEIGHTS ARTS

1 Walk All Over Waterloo
WATERLOO

1 Landline: works of Erin M Riley, Christi Birchfield, Trey Gehring, Mike Andrews and Jovencio de la Paz

April 1-May 19

Opening reception April 1, 6-9pm

PRAXIS

1 From the Ground Up: Surface and Dimension juried exhibition

April 1-May 7

MORGAN ART OF PAPERMAKING CONSERVATORY

1 Liza Nechamkin Hydraulic Forming Combined with Chasing and Repousse workshop

April 1-3

FLUX METAL ARTS

1 American Real: Monica Cook, Ryder Ripps, and Chris Verne

April 1-May 8

CLEVELAND INSTITUTE OF ART REINBERGER GALLERY

1 Perspectives: A Collaboration between Seth Chwast and Herb Ascherman,

April 1-May 4

Opening reception, April 1 6-8pm

VALLEY ART CENTER

Herb Ascherman is one of Cleveland's most noted portrait photographers. Seth Chwast is a young painter who has acquired an international reputation and who is, coincidentally, autistic. In

this show each of Chwast's paintings is paired with a portrait by Ascherman that explores, expands and explains the mind and work of this fascinating artist. The show features 35 black and white silver gelatin portraits of Seth taken in various locations throughout 2015.

2 CAN CAN: Collective Arts Network annual benefit

7PM

78TH STREET STUDIOS SMART SPACE

2 Gallery talk and performance by Tom Persinger

3pm

TRANSFORMER STATION

3 Converging Lines: Eva Hesse & Sol LeWitt

April 3-July 31

CLEVELAND MUSEUM OF ART, THE KELVIN AND ELEANOR SMITH FOUNDATION GALLERY

Hesse and LeWitt met in New York in the late 1950s, a vibrant and fermentive period in that city's art history. Their friendship and exchange of ideas lasted until Hesse's premature death in 1970 at the age of 34 with each artist exerting an influence on the distinctive work of the other. Both sprang from the soil of the abstract expressionist and minimalist movements and used their material in different and highly original ways. Immediately after her death, LeWitt created Wall Drawing #46 in tribute to her, reflecting the impact Hesse had on his work. In addition to that piece, the exhibit

at the Cleveland Museum of Art features sculptures and drawing by Hesse that show how LeWitt influenced her.

6 Workshops begin for Parade the Circle (Cleveland Museum of Art, June11)

BAYARTS

8 Tremont Art Walk

TREMONT

8 Jackson Koch: Urban Elevation: Skyline to Street

April 8-30

opening reception April 8, 7-9 pm

BAYARTS

8 Susanne Dotson: Poetic Landscapes: Real & Imagined

April 8-30

Opening reception 7-9 pm

BAYARTS

8 Art-tini Auction benefitting the Harris Stanton Gallery Scholarship fund at the Cleveland Institute of Art

April 8-15

HARRIS STANTON CLEVELAND GALLERY

8 The Kozo Reading Series

THE MORGAN ART OF PAPERMAKING CONSERVATORY

The Kozo Reading Series is curated by the Morgan Art of Papermaking Conservatory and author Christopher Bowen, and brings local and out-of-state writers to the Morgan on April 8,



Nick Schutzenhofer, *Untitled*, 2015. Rabbit skin glue, pigment, and egg tempera on paper mounted to canvas. 37 x 29 inches. April 16 - June 24 at Shaheen Gallery.



Three of the region's most accomplished fiber artists--Rebecca Cross, Jessica Pinsky, and Libby Chaney--gather in *Threaded*, through April 16 at HEDGE Gallery.

May 13, August 12 and September 19. Among the scheduled authors are Nancy Stohman from Denver and Barry Graham of Michigan, both on May 13. More information about the reading series can be found at its homepage at <http://www.burningriver.info>.

10 Visual Arts Student Exhibition
April 10-May 5

Artist reception and awards ceremony April 14, 7-9pm

GALLERIES AT LAKELAND
COMMUNITY COLLEGE

11 Spring Classes
April 11-May 29

VALLEY ART CENTER

14 Zygote Press Membership Drive
Happy Hour/Screening of
Proceed to Be Bold

6:30-8pm

HAPPY DOG EUCLID TAVERN

15 7th Street Studios Third Friday

7TH STREET STUDIOS

15 Tregoning & Company A Thrilling
Act: The Art of Anthony Eterovich
(1916-2011)

April 15-May 31

TREGONING & COMPANY

15 Roberto Gonzalez: The Object
and the Subject

April 15-July 15

Opening reception April 15,
7-10pm

1POINT618 GALLERY

15 Fundamental Gestures: Figures
from Life ARTneo

April 15-July 1

Opening reception April 15, 5-10
pm

member preview April 14, 6-8pm
ARTNEO

15 Threaded

Closing reception 5-9pm

HEDGE GALLERY

16 Nick Schutzenhofer: Corsage
- New and recent paintings

April 16-June 24

SHAHEEN GALLERY

16 Monster Drawing Rally
6pm

SPACES GALLERY

SPACES' annual monster drawing rally fundraiser brings viewer into the process of creating art and lets them buy pieces they've seen being made. Each year dozens of area artists — some of them local art stars — draw simultaneously in three one-hour shifts, hanging their work on the walls as they complete it. Visitors can then stake claim to their favorite pieces, all of which are priced the same, trying to beat out others who may have been eying the same work. There's music, food and a space for kids to do their own drawing. All proceeds benefit programs at SPACES.

17 Casey Sheppard workshop Pipe
Dream Jewelry: PVC Pipe
Technique with Exploration in
Cold Connections

April 17-18

FLUX METAL ARTS

22 Things That Fly

April 22-June 4

Opening reception April 22, 6-9pm
HEIGHTS ARTS

23 Drawn and Quartered featuring
Northern Ohio Illustrators
Society, Murray Hill Life Drawing
Group, Dr. Sketchy Cleveland,
and the West Side Markers

7-10pm

HEDGE GALLERY

23 Jon Pestoni: Some Years

April 23-July 10

CLEVELAND MUSEUM OF ART AT
THE TRANSFORMER STATION

23 Creative Fusion resident artist,
Anila Rubiku presentation

10am-noon

ZYGOTE PRESS

28 Studio visit: Douglas Max Utter
6-8pm

HEDGE GALLERY

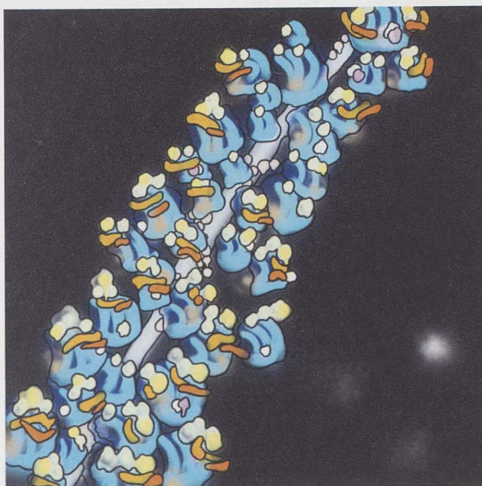
29 Miller Horns Tribute Exhibition

April 29- May 27

HARRIS STANTON AKRON
GALLERY



Is there an artist in Cleveland who doesn't come out for SPACES Monster Drawing Rally? We can't really think of one.



Perspectives, a collaboration between photographer Herbert Ascherman, Jr. and painter Seth Chwast, opens April 1 at Valley Art Center.



A collection of murals by the Rust Belt Monster Collective—painted live at festivals like Ingenuity—go on view courtesy of Popeye Gallery at Survival Kit, starting May 20.

5 Merit Scholar Exhibition
May 5-June 11

Awards and presentation May 5, 5-8pm

GALLERIES AT CLEVELAND STATE UNIVERSITY NORTH GALLERY

45th Student Show

GALLERIES AT CLEVELAND STATE UNIVERSITY, SOUTH AND CENTER GALLERIES AND MEDIA ROOM

5 Collecting Art Series with Garth Clark

6:30-8pm

ARTISTS ARCHIVES OF THE WESTERN RESERVE

6 Walk All over Waterloo

WATERLOO

6 Chagrin Valley Art Hop
May 6-7

VALLEY ART CENTER

6 New Work by Hilary Gent

Opening reception May 6, 5-10pm

MARIA NEIL ART PROJECT

6 Anila Rubiku Creative Fusion Artist Exhibition

May 6-28

Opening reception May 6, 6-8pm
ZYGOTE PRESS

13 Tremont Art Walk
TREMONT

13 Author reading event with Nancy Stohman

MORGAN ART OF PAPERMAKING CONSERVATORY

13 The Potter's Kitchen Annual Ceramics Exhibition & Sale
May 13-25

Opening reception May 13, 7-9pm
BAYARTS

13 Kalman & Pabst Photo Group Fine Art Show
May 13-14

Opening reception 5-10 pm May 13

Hours 1-6 pm May 14

More than 600 works by 20 local artists

KALMAN & PABST PHOTO GROUP

14 Stag at Sharkey's George Bellows and the Art of Sports
May 14-September 28

CLEVELAND MUSEUM OF ART

Will Cleveland's obsession with sports ever dwindle? Unlikely — so the Cleveland Museum of Art is taking advantage of it. One of its signature images is the boxing painting "Stag at Sharkey's" by early 20th-century painter George Bellows. A Columbus native who played

baseball and basketball at The Ohio State University, years before it added "The" to its name, Bellows earned acclaim for his rough-hewn paintings depicting working class subjects including boxing, as well as his graphic images of World War I. "Stag at Sharkey's" is the centerpiece of this exhibition, which will also feature two dozen other paintings, drawings and lithographs, amplifying the viewer's understanding of his vision.

15 No Art Left Behind benefit
4-7pm

ARTISTS ARCHIVE OF THE WESTERN RESERVE

19 7th Annual May Show
May 19-July 15

Artist reception and awards ceremony May 19, 7-9pm

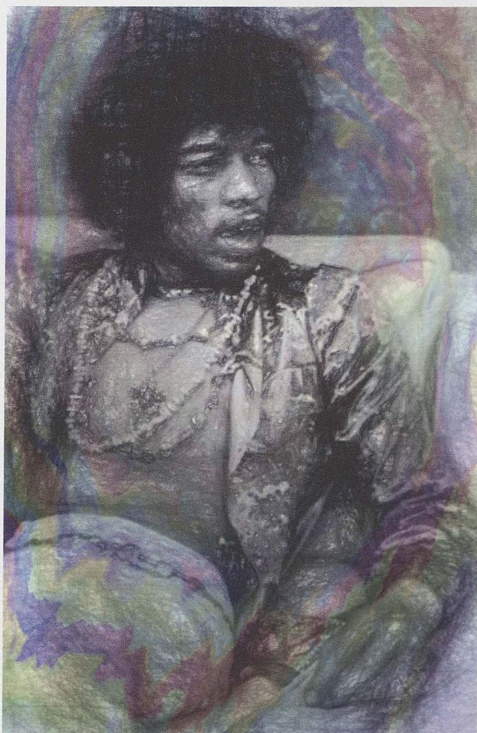
LAKELAND JURIED EXHIBITION, GALLERIES AT LAKELAND COMMUNITY COLLEGE

20 7th Street Studios Third Friday
7TH STREET STUDIOS

20 Rust Belt Monster Collective: The First Four Years
May 20-June 17

Opening reception May 20, 5-9 pm, with music by Survival Kit founder Brian Straw

POPEYE GALLERY AT SURVIVAL KIT



Twenty-Seven opens May 20 at e11even2 Gallery, Pictured: Jimi, by Christina Sadowski



New works of Hilary Gent go on view at Maria Neil Art Project May 6.

- 20 Gary Bukovnik**
May 20-June 16
Opening reception May 20, 5-8pm
BONFOEY GALLERY
- 20 Terry Klausman Solo Show**
May 20-June 18
HARRIS STANTON CLEVELAND GALLERY
- 20 (Twenty-Seven), show based on musicians who died at age 27**
May 20-June 17
E11EVEN2 GALLERY
- 20 Optic Environments**
May 20-June 25
Opening reception May 20, 5-9pm
HEDGE GALLERY
- 20 Troy Gua: Solo Exhibition**
May 20-July 9
KENNETH PAUL LESKO
- 20 CAN Journal Summer 2016 Issue Launch**
MURRAY HILL SCHOOLHOUSE, LITTLE ITALY
- 21 Rooms to Let**
May 21-22
CLE SLAVIC VILLAGE
Cleveland's Slavic Village was the epicenter of the foreclosure crisis in the

'00s, and is now struggling to come back from it. And artists are always willing to pitch in and help out! In 2014, Rooms to Let: CLE debuted, in which teams of area artists, numbering dozens of artists, temporarily took over and re-imagined abandoned, distressed properties. It's also a weekend block party with music, food vendors and hands-on art activities for visitors.

- 21 Cleveland Project with Blessing Ngobeni**
May 21-30
opening reception May 21, 5-8pm
gallery talk May 23, 1pm
CLEVELAND PRINT ROOM
- 24 SWAP Artist**
May 24-July 29
SPACES GALLERY
- 26 Ceramic Invitational: a selection of Ohio's finest ceramic artists, curated by Lakeland College Gallery Director Mary Urbas**
May 26-July 9
opening reception May 26, 5:30-8pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

- 27 Special preview opening of Waterloo Sculpture Garden Summer Exhibition**

May 27 @ 5-8pm
THE SCULPTURE CENTER

- 27 Mark Mothersbaugh: Myopia**
May 29-August 28

opening reception at MOCA May 27

opening reception at Akron Art Museum May 28

AKRON ART MUSEUM & MOCA CLEVELAND

Before there was DEVO, the band's co-founding member, Akron-born Mark Mothersbaugh, was an art student and an artist. He has continued his practice as a visual artist for more than 40 years, creating a diverse body of art that reflects some of the same satirical yet serious cultural commentary DEVO was known for, looking at how humans fit into a depersonalized consumerist society. The exhibit, organized by the Museum of Contemporary Art Denver where it was on display in 2014, will be seen in northeast Ohio in two parts. The Akron Art Museum will show Mothersbaugh's visual art output including prints, sculpture, rugs and his thousands of post-card-sized images. MOCA Cleveland will focus on DEVO and how the band fit into Mothersbaugh's vision, as well as his other sonic explorations.

TOWER CITY CINEMAS clevelandfilm.org

CLEVELAND INTERNATIONAL FILM FESTIVAL

[illegible]

cuyahoga
arts & culture



ARTFACE

Dexter Davis

Photographed by Herbert Ascherman, Jr.

Dexter Davis was two years old when the riots broke out in Hough, which was his neighborhood. He has lived in Cleveland his entire life, except for some time in France back in 1987. He earned his BFA at CIA, and has worked as a security guard at the Cleveland Museum of Art for more than 20 years, all the while making brilliant print-based, mixed media collage. His steady series of solo exhibits began in 1994 and includes shows at MOCA Cleveland, The Progressive Collection, and the CWRU Mather Gallery, as well as several at William Busta Gallery. In a brochure for a 2012 exhibit at Busta's, Henry Adams described Davis as "an artist who creates powerfully expressive images of masks and ghosts and trees with spirits and the body outlines of people who have been murdered." He went on to say that the images "are often angry, and a little frightening; and deal with themes of anxiety and violence, although there's also something about them that's magical and liberating." Davis currently has work in the show *New Prints 2016*, on view through March 26 at the International Print Center, New York.

MEMBERS OF THE COLLECTIVE ARTS NETWORK

Galleries and Organizations

1point618 Gallery

6421 Detroit Avenue
Cleveland, Ohio 44102
1point618gallery.com
216.281.1618

2731 Prospect

2731 Prospect Avenue
Cleveland, Ohio 44115
2731prospect.com

Akron Art Museum

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Allen Memorial Art Museum

Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Art Books Cleveland

c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@yahoo.com
216.361.9255

The ArtCraft Building

2570 Superior Avenue
Cleveland, Ohio 44114
artcraftstudio.wordpress.com
216.407.3685

Art Forum Framing Studio

17798 Detroit Avenue
Lakewood, Ohio 44107
artforumframing.com
216.221.6500

Art House

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

Artists of the Rubber City

The Box Gallery
140 East Market Street
Akron, Ohio 44308

ARTneo

1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

Art Source Inc

23600 Mercantile Road Suite A
Beachwood, Ohio 44122
216.464.0898
rothcollection@sbcglobal.net

Art Therapy Studio

12200 Fairhill Road
Cleveland, Ohio 44120
arttherapystudio.org
216.791.9303

Artists Archives of the Western Reserve

1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

ArtSpace-Cleveland

Tower Press
1900 Superior #114
Cleveland, Ohio 44114

BAYarts

28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Beck Center for the Arts

17801 Detroit Avenue
Lakewood, Ohio 44107
216.521.2540
beckcenter.org

Bonfoey Gallery

1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Brecksville Center for the Arts

8997 Highland Drive
Brecksville, Ohio 44141
brecksvillearts.com
440.526.6232

BRICK Ceramic + Design Studio

420 East 161st Street
Cleveland, OH 44110
brickceramics.com
216.744.4689

Canopy

3910 Lorain Avenue
Cleveland, Ohio 44113
canopycollective.com
216.309.1090

Center for Arts Inspired Learning

13110 Shaker Square, C203
Cleveland, Ohio 44120
arts-inspiredlearning.org
216.561.5005

City Artists At Work

2218 Superior Avenue
Cleveland, Ohio 44114
cityartistsatwork.org

Cleveland Arts Prize

PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Institute of Art

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art

11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Print Room

2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

The Cleveland State University Art Gallery

1307 Euclid Avenue
Cleveland, Ohio 44115
www.csuohio.edu/artgallery
216.687.2103

Community Partnership for Arts and Culture

1900 Superior Avenue, Suite 130
Cleveland, Ohio 44114
216.575.0331
cpacbiz.org

Convivium33 Gallery

1433 East 33rd Street
Cleveland, Ohio 44114
josaphatartshall.com
216.881.7828

Corcoran Fine Art, Ltd.

12610 Larchmere Blvd.
Cleveland, Ohio 44120
corcoranfinearts.com
216.767.0770

Creative Space Art & More

33760 Lear Industrial Parkway
Avon, Ohio 44011
creativespaceartandmore.com
440.823.7406

The Davis Sculpture Foundation

1274 West Boulevard
Cleveland, Ohio 44102
godwinelkins@earthlink.net
216.651.0376

Donna Marchetti Design

donnamarchettidesign.com

E11even2

1305 West 80th Street, Suite 112
Cleveland, Ohio 44102
E11even2.com
440.724.9261

Elevate Gallery

3675 East 65th Street
Cleveland, Ohio 44105
facebook.com/elevategallery
elevategallery@gmail.com

EMERGE

EmergeCleveland.com

Fairmount Center for the Arts

8400 Fairmount Road
Novelty, Ohio 44072
fairmountcenter.org
440.338.3171

The Florence O'Donnell Wasmer Gallery

Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts

8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

FORUM artspace

1300 West 78th Street
Cleveland, Ohio 44107
forumartspace.com
614.378.9877

Fra Angelica Studios

530 Euclid Avenue, Suite 36
Cleveland, Ohio 44115
fraangelicastudio.com
216.574.4810

Gallery +

1305 West 80th Street
Suite 109
Cleveland, Ohio 44102
gallery-plus.com
440.503.3450

Gray Haus Studios

Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

Group Ten Gallery

138 Burbick Way
Kent, Ohio 44240
grouptengallery.com
330.678.7890

Harris Stanton Gallery

2301 West Market Street
Akron, Ohio 44313
harrisstantongallery.com
330.867.7600

Hartshorn Studios

2342 Professor Avenue
Tremont Arts District,
Ohio 44113
hartshornstudios.com
216.403.2734

HEDGE Gallery

1300 West 78th Street,
Suite 200
Cleveland, Ohio 44102
Facebook: HEDGE Gallery
216.650.4201

Heights Arts Gallery

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

Howson/Streeter Galleries at Judson Park

1801 Chestnut Hills Drive
Cleveland, Ohio 44106
judsonsmartliving.org
216.791.2885

ICA Art Conservation

2915 Detroit Avenue
Cleveland, Ohio 44113
216.658.8700
ica-artconservation.org

Kenneth Paul Lesko Gallery

1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kokoon Arts Gallery

1305 West 80th Street
Cleveland, Ohio 44102
wgsproductions.com
216.832.8212

Lakeland Community College

7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

LAND Studio

1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Loren Naji Studio Gallery

2138 West 25th Street
Cleveland, Ohio 44113
lorennaji.com
216.621.6644

M. Gentile Studios

1588 East 40th Street #1A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

Maria Neil Art Project

15813 Waterloo Road
Cleveland, Ohio 44110
Marianeilartproject.com
216.481.7722

Massillon Museum

121 Lincoln Way E.
Massillon, Ohio 44646
Massillonmuseum.org
330.833.4061

MOCA Cleveland

11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

**The Morgan Art of
Papermaking Conservatory
& Educational Foundation**

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Negative Space

3820 Superior Avenue
Cleveland, Ohio 44114
thinknegativespace.com
216.485.3195

NOCA Gallery

2026 Murray Hill Road, #209
Cleveland, Ohio 44106
nocagallery.com
216.272.0751

**Northern Ohio Art
Dealers Association**

info@ohioart.org
ohioart.org

**The Northern Ohio
Illustrators Society**

23700 Fairmount Boulevard
Shaker Heights, Ohio 44122
nois.com

Orange Art Center

31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
216.831.5130

The Pop Shop

17016 Madison Avenue
Lakewood, Ohio 44107
popshopgallery.com
216.227.8440

Praxis Fiber Workshop

15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

The Print Club of Cleveland

11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

Sandy Buffie Designs

530 Euclid Avenue
5th Street Arcades
Cleveland, Ohio 44115
sandybuffie.com

Screw Factory Artists

13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 (studio rentals)

The Sculpture Center

1834 East 123 Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

Shaheen Gallery

740 W Superior Avenue
Cleveland, Ohio 44113
shaheengallery.com
216.830.8888

**Shaker Historical Society
Lissauer Gallery**

16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

**Society for Photographic
Education**

2530 Superior Avenue, Suite 403
Cleveland, Ohio 44114
sphenational.org

SPACES

2220 Superior Viaduct
Cleveland, Ohio 44113
spacesgallery.org
216.621.2314

Still Point Gallery

2026 Murray Hill Road
Cleveland, Ohio 44106
stillpoint-gallery.com
216.721.4992

Survival Kit

1305 West 80th, Suite 303
Cleveland Ohio 44102
survivalkitgallery.com
216.533.4885

TerraVista Studios

1400 East 30th, Street #401
Cleveland, Ohio 44114
terravistastudios.com
216.523.1387

Thomas French Fine Art

thomasfrenchfineart.com
330.867.1679

Transformer Station

1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tregoning and Co.

1305 West 78th Street
Cleveland, Ohio 44102
tregoningandco.com
216.281.8626

Tremont Art Walk

tremontartwalk.com

Tricia Kaman Studio/Gallery

2026 Murray Hill, #202
Cleveland, Ohio 44106
triciakaman.com
216.559.6478

Valley Art Center

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

Verite Stained Glass Inc.

11 South Main Street
Oberlin, Ohio 44074
440.774.4881

Waterloo Arts

15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

**Westlake-Westshore
Arts Council**

PO Box 45189
Westlake, Ohio 44145
w-wac.org

William Busta Gallery

2731 Prospect Avenue
Cleveland, Ohio 44115
williambustagallery.com
216.298.9071

Wolfs

13010 Larchmere Boulevard
Cleveland, Ohio 44120
wolfsgallery.com
216.721.6945

Zygote Press

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

Individual Artists

Herb Ascherman

ascherman.com

Lissa Bockrath

lissabockrath.com

**Kevin Busta Industrial
Furnishings**

kevinbusta.com

John Carlson Studios

carlsonstudio.net

JoAnn Dickey

joanndickey.com

Michael Gill

gyroscopethattakesyouplaces.
wordpress.com

Laurel Hecht**Lee Heinen**

leeheinen.com

Diane Hoeptner

dianehoeptner.com

Leslie Edwards Humez

clevelandartsculpture.weebly.com

Leila Khoury

leilakhoury-sculpture.com

Terry Klausman**Debra Lawrence**

deblawrencecontemporary.com

Liz Maugans

lizmaugans.com

Jason K. Milburn

jasonkmilburn.com

Eric Rippert

ericrippert.com

Steven Standley Galleries**Judy Takács**

judytakacspeople.com

Dawn Tekler

dawntekler.com

Douglas Max Utter

douglasutter.com

Guerin Wolf

Dr. Marie A. Simon
and John Michael Zayac
theznotes.com

THANK YOU

CAN depends on a broad base of support to continue providing this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2015 we established independent nonprofit status, launched a free weekly e-newsletter, revamped our website, surveyed members and readers, increased our commitment to feature coverage and artist profiles, continued publishing news and views of the region's galleries, and grew as new members joined us. We are profoundly grateful to the visionary people and organizations who have contributed to this effort.

\$50,000 +

Consolidated Solutions, Inc.*
The Cleveland Foundation

\$10,000 +

PNC Bank

\$5,000 +

The George Gund Foundation

\$1000

Steven Standley Galleries

\$250 +

Marianne Berardi, PhD
David Bergholz
David Burke
William Busta and Joan Tomkins
Alan Glazen

\$100 +

Michael J. Buffa
Thomas W. Darling
Diane De Grazia
Peter Galvin
Jack Katzenmeyer
Jack and Linda Lissauer
Elizabeth Maugans and John Bando
Edward J. Olszewski
Ann Paratore
Margo & Robert Roth
Michael Ruffing
Robert Taylor
Cheryl Turner
Bobbi and Peter Van Dijk

\$50+

Amy Casey
Jeffry Chiplis
John Corlett
Nina and Jim Gibans
Maureen Greicius
Don Harvey and Susan Murray
Mona Kolesar and Robert J. Kolesar
Jeffrey R. Dross and Michele Ladouceur
William and Margaret Lipscomb
Courtney Plagens
Gloria Plevin
Sam and Eileen Roth / Art Source
Joan & Bruno Ticconi

\$25+

Laurence and Susan Channing
Martha Liebert
Richard J. Skerl
Eleanore Walters

* IN-KIND

Subscribers

Elaine Battles
Mimi Becker, PhD
Bette Bonder
Beverly Box
Cathy Bryan
David Burke
Ann Cicarella
Clara Fritzsche Library
James Corcoran
Vincent D'Abate
Thomas W. Darling
Susan Depascuale
Jeffrey Dross
Henry G. & Deborah Deuserer
Ken Emerick
Mary Jo Ervin
Marilyn Farinacci
William Griswold
Rick Hamilton
Lee Heinen
Jim and Chris Heusinger
Nicholas Hill
Dawn Iannicca
John Kapper
Katherine Karipedes
Emily Kasper
Hohn Katzenmeyer
Kelvin and Eleanor Smith Foundation
Terry Klausman
Dolores Kleinman
Ramsey Kolber
Michelle LaDouceur
Martha Liebert
Martin LoSchiavo
Deane Malaker
Liz Maugans
Kathy McConaughy
Chris McLaughlin
Thomas and Marilyn Mlaughlin
Jessica Merugu
Ann Moneypenny
Thomas Mulready
Elaine Murphy
A. Nicholis
Ann Nolan
Leslie Organ
Ann Paratore
Thomas Phinney
Eric Piepenberg
Public Design Co.
James Quarles
Jeanne Regan
David Reichert
Randall Robart
Brian Ruthsatz
Charna Sherman
Edward Smith
Brett Sokol
Jean Sommer
Steven Standley
Mary Ann Stone
Robert Taylor
Joan Ticconi
Dean and Susan Trilling
Cheryl Turner
Bobbi and Peter Van Dijk
Margo Vogt
Eleanor Walters
Edna Williams
John Zayac and Dr. Marie Simon

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

You can help us grow by making a tax-deductible donation to CAN at any time. Just mail your check to Collective Arts Network, PO Box 771748, Lakewood, Ohio 44107.

WOLFS

ART DEALERS & APPRAISERS

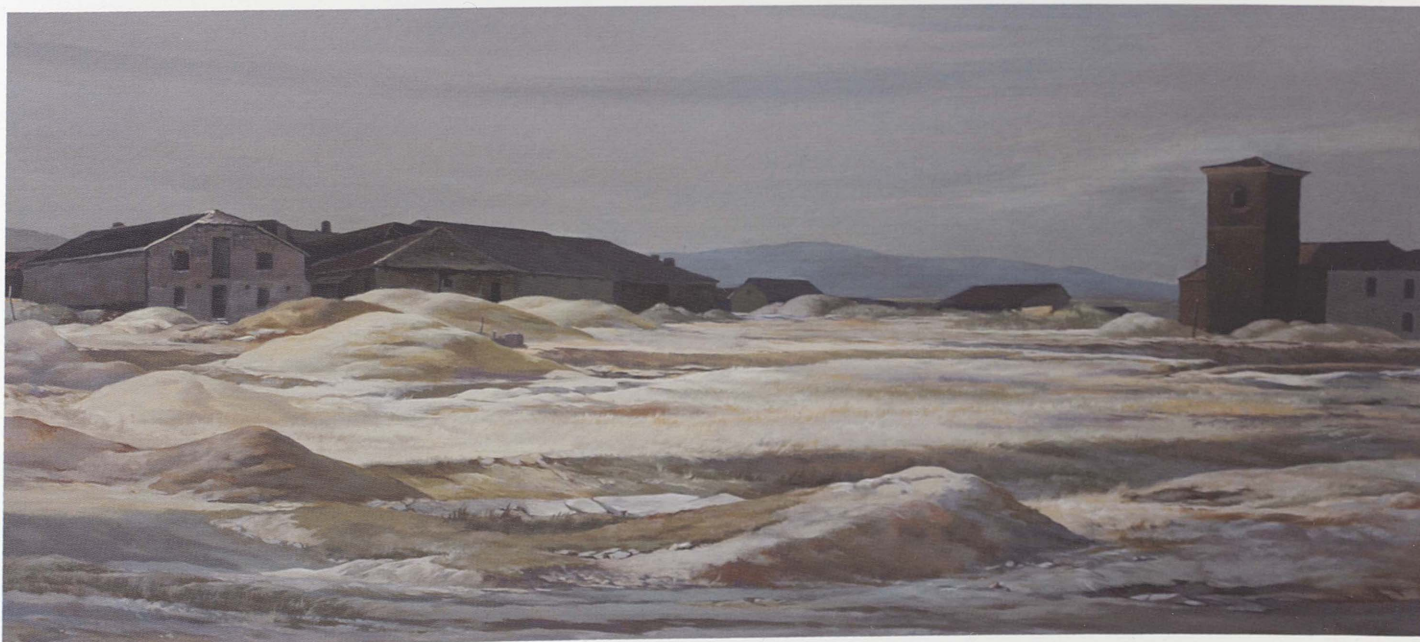
ONE OF THE COUNTRY'S LARGEST
INVENTORIES OF HIGHLY SELECTIVE
FINE ART FROM THE 17TH - 21ST C.
INCLUDING MANY WORKS FROM
THE CLEVELAND SCHOOL



Rolf Stoll (1892-1978) Self Portrait, c.1926



Hazel Janicki (1918-1976) The Clown's Dream, 1947



Elmer L. Novotny (1909-1997) After the Harvest, Spain



THE CLEVELAND
MUSEUM OF ART

Pharaoh

KING OF ANCIENT EGYPT

March 13 – June 12

COMING SOON!

Purchase tickets now at Clevelandart.org
or call 216-421-7350

The British
Museum

Presenting
Exhibition Sponsor:

BakerHostetler



Presenting
Centennial Sponsor:



Supporting
Centennial Sponsor:



Media Sponsor:



ClevelandArt.org



The presentation of *Pharaoh: King of Ancient Egypt* is a collaboration between the British Museum and the Cleveland Museum of Art. The exhibition in Cleveland is made possible by Baker Hostetler, with additional support from the Selz Foundation.

Head of Pharaoh Tutmosis III, about 1479–1425 BC. New Kingdom, Dynasty 18, reign of Tutmosis III. Karnak, Thebes, Egypt. Green siltstone; 46 x 19 x 32 cm. British Museum, EA 986.
© Trustees of the British Museum, London.